

# Clem Labine's Period Homes

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## Exteriors & Gardens





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Profile

Unexpected Building, by Eve M. Kahn

Peter Pennoyer has been fostering preservation and tradition-friendly new construction since he was a teenager — today, his firm eschews conformity for Classically inspired but unique designs.

Feature

Southern Comfort, by Marieke Cassia Gartner

A development in Alabama aims at revitalizing a neighborhood with traditional, regional styles and affordable houses.

Recent Projects

RESTORATION

Big House on the Prairie, by Martha McDonald

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NEW DESIGN & CONSTRUCTION

Art in Residence, by Hadiya Strasberg

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NEW DESIGN & CONSTRUCTION

Building Independence, by Will Holloway

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NEW DESIGN & CONSTRUCTION

Georgian on My Mind, by Martha McDonald

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More Positive Colors, by Nicole V. Gagné

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Choosing Sides, by Will Holloway

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**On the cover:** Surrounded by its brick neighbors, Peter Pennoyer’s new limestone-clad townhouse on Manhattan’s Upper East Side stands out (see “Profile” on p. 6). Project associates: Thomas P.R. Nugent, Gregory Gilmartin. *Photo: Scott Frances*

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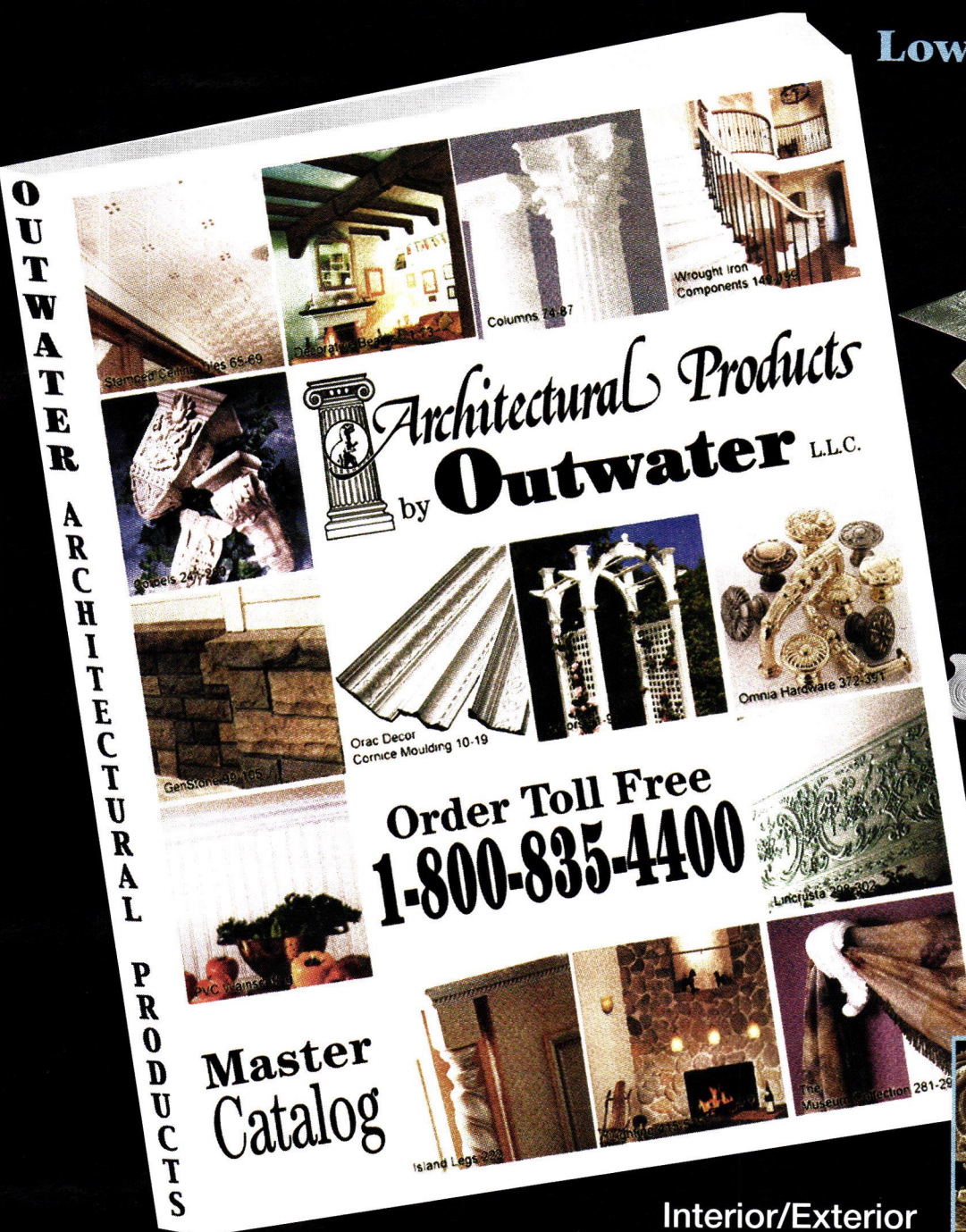


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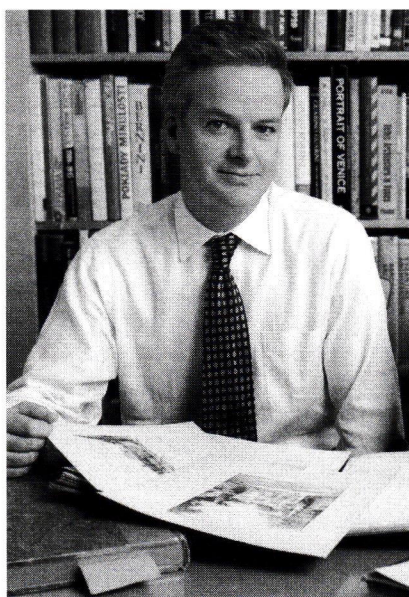
# Unexpected Building

Peter Pennoyer's Manhattan firm accommodates the diverse stylistic leanings and collected architectural artifacts of A-list clients nationwide. *By Eve M. Kahn*

**O**f all the design achievements that Peter Pennoyer can take justifiable pride in lately, the details stand out the most. While recently taking some staffers and a reporter through three in-progress townhouses in Manhattan, Pennoyer pointed out double cornice returns above a salvaged 19th-century French marble fireplace and an Ionic pilaster capital tucked below a domed skylight with half-unfurled volutes.

At each artful corner, Pennoyer carefully mentioned which of his 20 employees had designed the detail, based on which precedent or flight of imagination. Not only is he one of the most successful and versatile traditionalists in the crowded field of Manhattan traditionalists, but also — as his employees remark when his back is turned — he's one of the nicest and most inspiring for whom to work. "I guess it's because I don't encourage conformity," he explains over a bistro lunch post-tour. "I hire people who are so familiar with the language of Classicism that they bring something of themselves to their expression. I like to be building in unexpected ways."

The midtown office of Peter Pennoyer Architects overlooks Art Deco setback towers, including a brown-brick office block banded in teal terra-cotta chinoiserie. The office, shared with Pennoyer's wife, the prominent interior designer Katie Ridder, is decorated with recent renderings of the not yet built: spec Low Country cottages for the Ford Plantation near Savannah, GA, and a Gothic villa with Hudson River frontage that



**Peter Pennoyer is one of the most successful and versatile traditionalists in the field.** *Photo: Jonathan Wallen*

**Above: Always fond of remote sites, Pennoyer recently extended his stylistic range into the Adirondacks. Project associate: Jim Taylor.** *Photo: Jonathan Wallen*

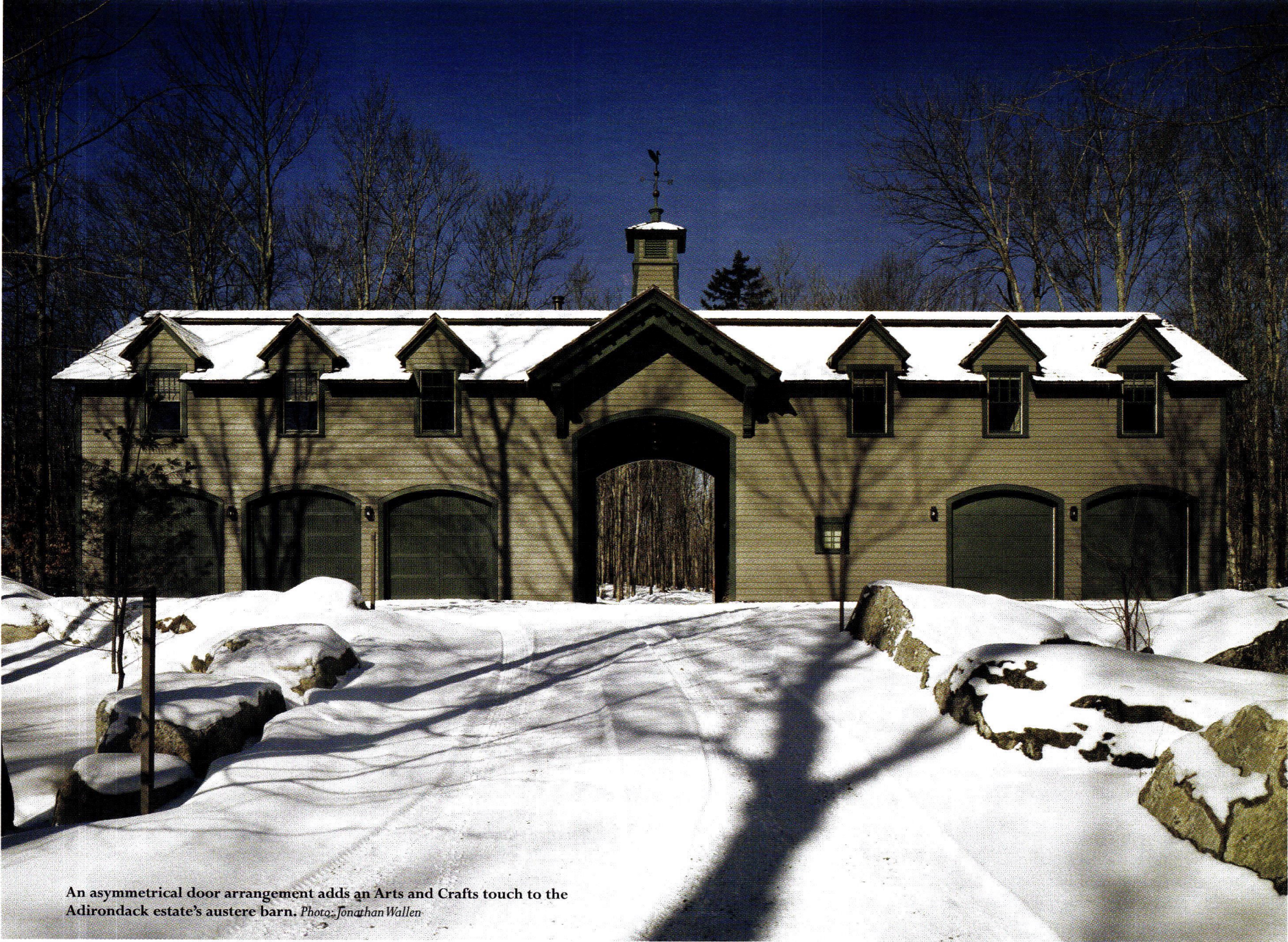
Pennoyer and Ridder own. (It will someday be their country retreat from a 1920s Mediterranean Revival in Bronxville, where they're raising three kids.) In the library, also the studio-lair of longtime associate Gregory Gilmartin, the 1,200-odd volumes date back to the 1500s. They document boiseries and palaces, cemetery shrines and outbuildings. (Pennoyer himself, with staff historian Anne Walker, has contributed to the field's literature: they wrote a 2003 monograph about Delano & Aldrich and are working on the first monograph on Warren & Wetmore.)

"We have a 16th-century French carpenter's guide," Pennoyer exults. "It was clearly well used in the field; it's a little rain-damaged. We love to look at it when we're designing barns, to see all the wonderfully useless ways that carpenters would reinforce a beam, to show off their virtuosity. Our most productive time, sometimes, is spent just looking through the books in the library."

A few office shelves are also piled with vintage drafting sets, bought en masse on eBay, boxed in worn leather or wood. The staff teases Pennoyer that he nostalgically collects old compasses and quill nibs, because he scarcely has time to draw anymore. Half-unrolled on the workstations now are floor plans for estates in Texas, Maine and California (where he's

about to open a branch office to build two Arts and Crafts houses alongside a 20,000-acre nature preserve). About a quarter of Pennoyer's business is Manhattan apartments and townhouses for philanthropists, financiers and actors — most of whose names he can't mention in print.





An asymmetrical door arrangement adds an Arts and Crafts touch to the Adirondack estate's austere barn. Photo: Jonathan Wallen

He's utterly discreet and loftily philosophical about his work, yet he can also be a wickedly funny raconteur. (Ask him sometime about the previous partner who'd pester rock stars on the street to see if they needed apartments renovated or about the time a renowned New Urbanist inexplicably dragged Pennoyer to a dead end in Denmark to visit a crumbling Brutalist housing project.)

Pennoyer's staff comes from Serbia, Haiti, Finland, Russia, Hong Kong, sometimes by way of the University of Notre Dame or the Prince of Wales' program. They can often be found scoring and slicing foam core into full-size mockups: an iron-filigree staircase volute, a marble fireplace bracket. When they're not dreaming up new details for greenfields or for townhouses that had been neglected into near ruin, the architects are so devoted to preservation that they'll rescue hinges and fragments of vintage catalog moldings. Many clients and favorite artisans bring their own architectural artifacts to the table. A brass shower cage from Belle Epoque Paris, paving stones from ancient Chinese villages flooded by dam construction, a cast-iron Victorian pantry sink, knotty pine boards from a Pennsylvania barn: Pennoyer can somehow work anything into the narrative of a comfortable contemporary room.

### Legacies

Pennoyer has been fostering preservation and tradition-friendly new construction since he was a teenager. He is descended from a long line of New York arts philanthropists, starting with J.P. Morgan. Peter Pennoyer's lawyer-father served on numerous museum boards while fundraising to commission new buildings for nonprofits, including a 1960s drug rehab center in Harlem designed by pioneering preservationist-architect Charles Platt.

In Pennoyer's last year of boarding school, he stayed home for independent study, interning at the Landmarks Preservation Commission. He researched wrought- and cast-iron construction traditions and devised lists of modern-day architectural metalsmiths. During his undergraduate and masters studies at Columbia University, Robert A.M. Stern became his favorite professor and mentor, as well as his employer. By graduation, Pennoyer had already learned enough working part- or full-time for Stern that he founded a firm with two college classmates, Peter Moore and James Turino. Within a few months of opening shop they were quoted and published in *The New York Times*. Keith Haring gave them a store commission and Isabella Rossellini hired them to design her Tribeca loft.

Pennoyer wasn't as devoutly traditional then as he's since become. Unornamented walls undulate at the still-extant Haring store, and the firm built a white-resin loft for a fashion designer — Pennoyer describes the interior as "so minimalist it was practically illegal. No

At the Virginia farmhouse, sunlight floods a new domed cupola ringed in freestanding anthemion. Interior designer: Katie Ridder. Photo: Scott Frances



At an 1853 farm in Virginia that the original owners never had funds to finish, Pennoyer expanded the Italianate main house and created an outbuilding compound. Project associates: Thomas P.R. Nugent, Gregory Gilmartin, Nebojsa Savic, Anton Gilkin; landscape architect: Madison Cox. Photo: Scott Frances







Above: Pennoyer designed a Catskills retreat (during his late-1980s partnership with architect James Turino) for a well-known novelist, contrasting rustic board-and-batten siding with formal swags. Project associate: Julie Kalberer. Photo: Langdon Clay

Left: Alongside a serene oval pool at a Jeffersonian house in Virginia, Pennoyer created a Mogul latticework gazebo. Project associate: Gregory Gilmartin. Photo: Peter Pennoyer

light fixtures, no air conditioning, no door on the toilet, no walls around the shower.” Haring, in lieu of design fees for the store, painted Pennoyer’s 1963 Buick Special with dragons, dogs and dancing babies. (The architect now drives a less traffic-stopping 1965 Morris Minor convertible, in yellow with red upholstery.)

Pennoyer went solo in 1990, and many of his customers have been returning for a decade. Typically they hire him first for a country house, then an addition, a bunkhouse, a guesthouse, a pool house, then maybe a city pied à terre when the nest empties. Are there clients he won’t take? He goes into witty raconteur mode, deadpanning: “Yes. The ones who ask for bulletproof glass all along the façade and want to wire-transfer all the fees upfront.”

### Wingspan

So far, Pennoyer has met few vintage styles that he doesn’t like. He has an “unquenchable historicist penchant,” notes the architecture writer Steven M.L. Aronson. For a client-couple of Chinese and Indian descent, Pennoyer has proposed subtly trimming the roofline and porch of a Georgian suburban villa in Chinese iron fretwork and Mogul marble cantilevers. At a well-known writer’s retreat in the Catskills, he applied

carved swags onto unpainted board-and-batten siding. “At once formal and toy-like, diffident and playful,” Paul Goldberger raved about the project in *The New York Times*. In New Mexico, Pennoyer has restored a ranch where 1850s Territorial wings sidle up to 1920s Pueblo Revival adobe sections and even a Bauhaus chapel. That same client has since hired the firm to rethink a 1920s Norman mansion in Texas, and to revive an 1890s Manhattan townhouse with just the limestone shell remaining.

Pennoyer doesn’t mind exorcising some traces of misguided late-20th-century taste while preserving a building. He’s currently clearing one Manhattan apartment of 1980s excesses of onyx and pink marble, and ridding another of 1990s trimmings in raw steel. At a 1950s Long Island estate that had lingered on the market for years due to its gangly quasi-French Provincial footprint, he is removing a few wings and adding an ell to create a courtyard. Every other architect the clients had interviewed, Pennoyer explains, exasperatedly wanted to raze the place.

For all the varied past and present commissions, there are a few telltale signs of the hand of Pennoyer. He maximizes natural light with doorways as high as beams allow, while providing arched alcoves for window seats, bookcases or bathtubs. For added geometric spice, a foyer may be octagonal and a powder room can be an apsidal oval. Also expect unexpected

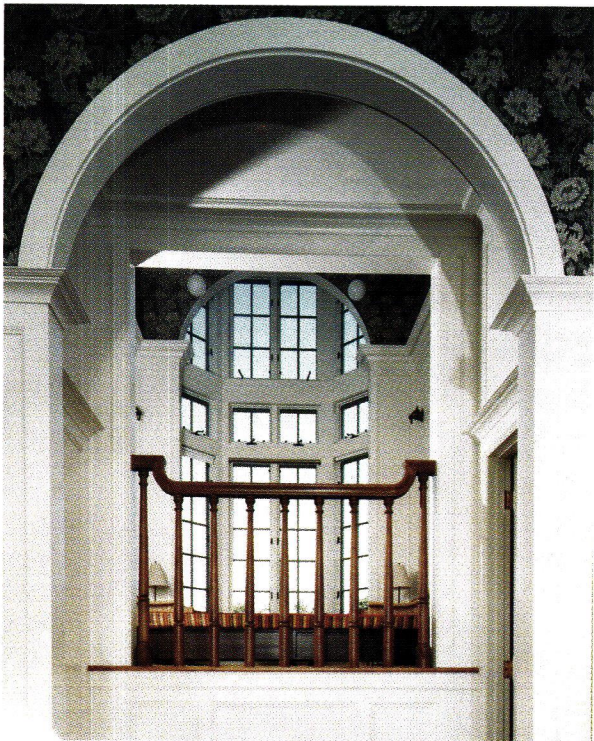


On a narrow peninsula in a Long Island bay, a 4,000-sq.ft. house seems to have been extended upward throughout decades by view-seeking owners. Project associates: Thomas P.R. Nugent, Gregory Gilmartin. Photo: Rheto Halm



Doric piers flank a row of Doric column pairs along the island retreat’s front porch. Photo: Rheto Halm





Above: A two-story bay illuminates a sitting room at a summer house on Cape Cod. Project associates: Thomas P.R. Nugent, Gregory Gilmartin; interior design: Katie Ridder. *Photo: Wade Zimmerman*



Above right: During Pennoyer's late-1980s partnership with architect James Turino, they redesigned the interior of the Mark Hotel in Manhattan, paving the restaurant stair in black and white marble. Project associates: Thomas P.R. Nugent, Gregory Gilmartin; interior designer: Mimi Russell. *Photo: Peter Paige*



Right: Above a San Francisco villa's stairwell (with no repeats in the riser tile), Pennoyer incorporated a salvaged 19th-century painted panel into the ceiling, and surrounded it with matching new painted coffers. Project associate: Pui Ng; interior design: Katie Ridder. *Photo: Scott Frances*

wallcoverings, partly because Pennoyer collaborates with so many imaginative designers, such as Victoria Hagan, Jeffrey Bilhuber, Thomas Jayne and, of course, Ridder. Pennoyer teams have been known to spec studded-leather panels in libraries, opaque white glass for a Moderne Revival bathroom and enameled white magnet board for a child's playroom. Technological feats underlie many of the surface treatments. Pennoyer chimney flues, for instance, sometimes have to wander 6 ft. off course in their travels up a narrow townhouse.

Pennoyer sends the staff to the job site as often as possible, even if it's a Maine island reachable only by ferry and the dock there sometimes gets knocked away by ice floes. "I never want everyone here to be building the same thing over and over again," Pennoyer says. "We're just starting to design a house in Millbrook, NY, and all we've decided so far is that it will have load-bearing brick walls, one 1820s French marble fireplace with caryatids and one Adam-esque limewood fireplace carved with grape leaves and Bacchus. I've found that it's always so much more interesting to not know exactly where we're going." ■



Above: Roman-inspired railing crisscrosses, an oculus window and Doric pilasters ennoble a Connecticut pool house. Project associates: Thomas P.R. Nugent, Gregory Gilmartin. *Photo: Mick Hales*



Right: A limestone-clad new townhouse on Manhattan's Upper East Side stands out from its brick neighbors. Project associates: Thomas P.R. Nugent, Gregory Gilmartin. *Photo: Scott Frances*



# Southern Comfort

A neglected district in Mobile is getting a new face, thanks to a nonprofit organization that wants to bring traditional regional styles back to the city. *By Marieke Cassia Gartner*

**V**acant lots, sub-standard housing – that’s the norm on the fringes of the Oakleigh Garden District of Mobile, AL, but it wasn’t always so. In the early 1900s, the district as a whole had some beautiful architecture ranging from Gothic Revival to more simple cottages. In 2001, a non-profit organization, the Oakleigh Venture Revolving Fund, created by the Mobile Historic Development Commission for the purpose of restoring substandard and dilapidated low- and moderate-income housing in the Oakleigh Garden District, began to return to Oakleigh some of its vernacular architecture.

According to the Fund’s proposal, Oakleigh is architecturally significant:

The historic, social & economic conditions of the District are evidenced by the transition from Queen Anne, Neo-Classical and Revival-style mansions along Government Street to middle-class Victorian and Gulf Coast cottages in the core to block upon block of Victorian shotgun houses in the southern part of the district. The Oakleigh Garden District is therefore significant as a complete architectural manifestation of the social and economic difference inherent in Mobile’s growth pattern.

The traditional housing in Oakleigh is still extant – the district was placed on the National Register of Historic Places in 1972 – but its condition on the outer edges is terrible. “The core of the Oakleigh Historic District is strong and vibrant with the majority of the houses restored and occupied by the owners,” says Douglas Burtu Kearley, AIA, the architect with the project. The areas that the Fund is working on are “characterized by smaller houses owned by absentee landlords that are rented out,” he says. “A depressed area, these fringe houses for the most part receive minimal or no maintenance and when vacant become homes to prostitutes, drug dealers and others.” In addition, many of the vacant houses have burned down when fires have been lit inside by people using the houses as shelters. “Essentially,” he adds, “we are reclaiming the fringes by installing people that will own their own houses and take pride in the neighborhood.”

The District first began to suffer architecturally when a tunnel was built under the river and Government Street became U.S. 98 – “No one wanted to live on a four-lane highway, although there was an oak canopy and large houses,” says



**Above:** The redevelopment of the Oakleigh Garden District in Mobile, AL, features vernacular architecture, such as this Carpenter Gothic house, designed by Douglas Burtu Kearley, AIA.

**Left:** The Carpenter Gothic house features typically southern porches at the front and rear.



Kearley. The next piece of bad news for the neighborhood was an air base that opened during World War II. As people moved west to the suburbs, the houses were divided into apartments, which led to neglect in their upkeep. “Between 1939 and 1970 no one was watching, so buildings were torn down and subdivided into apartments,” he continues. “About 10 years ago the district was rezoned to be single-family residential, which stopped the apartment division.” Now the area is under the jurisdiction of the city’s architectural review board.

It’s not only its historic importance, however, that makes the development interesting. Oakleigh represents an approach that differs from the New





Above, above right and right: Side porches designed specifically to handle the climate abound in the new development.

Urbanism that is becoming more typical in infill projects. The project didn't include a master plan; instead, it used a ground-up approach, with the nonprofit Oakleigh Venture Revolving Fund receiving money from local charitable groups, the government and housing finance company Fannie Mae. No buildings were torn down – 89 substandard houses will be restored in total, and 22 vacant lots filled. The target area is the southeastern quadrant of the district, which comprises about 19 blocks. The median age of the residents is 31 to 36 and income ranges from below \$20,000 to above \$45,000.

### Traditional Mobile

The existing architecture of Mobile developed from 1850 until 1930, and included a mix of small worker's cottages, shotgun houses and large Italianate mansions. The typical 1830s Oakleigh house was a "plantation farmhouse, and the neighborhood grew up around it," says Kearley. The vernacular architecture of Mobile also includes "fabulous Greek Revival buildings, rivaling those of New York and Philadelphia," says Kearley (the Oakleigh Garden District was named for the Greek Revival ante-bellum mansion located in its center), and side porch houses, "long thin houses with the porch on the side designed specifically to handle the climate." The Fund is developing projects that range from approximately \$60,000 to \$150,000. "Everything we do goes before the city architectural review board and the historical development commission," he says.

The restoration projects were facilitated by the University of South Alabama's comprehensive archives, which comprise a photography collection of the houses in Mobile. Mainly used by real estate companies, negatives of many of the historic houses are in the archives. "Some of these houses were in just awful condition," says Kearley. "All of them needed new kitchens, but some had some nice old tile in the bathrooms and the floors were generally in good shape." The architect tried to keep as much original as possible, including patching plaster where necessary, but everything had to be rewired and replumbed, and the roofs had to be rebuilt. Replacing rotten wood, repainting, reproofing, removing non-historic materials, jacking, leveling and reworking of windows and doors was all required. "There were several bungalows that we restored, two or three bedrooms with brick mantels and narrow strip oak floors," he says, "and some Victorians, including a small irregular one story." Another had lost its

Right: All-wood frame construction was used for the houses, and some sat on piers. The architects used siding made from Hardiplank – allowing the houses to remain affordable.

Below: The interiors of all the renovations needed new kitchens, but the floors were all in good shape. Some plaster had to be patched and everything was replumbed and rewired.



porch – it was put back using the old photographs. Some gingerbread, railings and brackets were missing, but ghost lines remained, which helped in their replication.

Many of the houses that are being restored are large, so when it came to the new construction, the goal was to try to make smaller houses so they would be affordable to people with lower incomes. "We wanted to have infill housing that had 1,300 sq.ft., not 20,000," says Kearley.

### New Construction

The new houses, being built on vacant lots, will be fabricated with modern materials, such as fiber-cement siding, due mainly to budget, but their







Before the renovation, a house on Marine Street had overgrown flora and a highly visible parking spot.

external appearance is authentic in terms of traditional styles. Kearley took for inspiration A.J. Downing's *The Architecture of Country Houses*, as well as historic photographs of the region. "Rather than do replicas of existing houses, I pretended I was back in 1850 and was going to design a house for myself," says Kearley. "I created something that would have been designed back then, but with contemporary amenities. It was almost like a game to see what I could come up with." A series of three or four basic house types were designed.

All-wood frame construction was used, some on raised slabs, some on piers. "Using board and batten made from Hardiplank was a selling point," explains Kearley. "Everyone wants no-maintenance materials." Brick, although another big selling point, is being used infrequently, since it is not part of the vernacular architecture. "We had a hard time justifying putting brick houses in this neighborhood," he adds. "We did one, and we'll do another, but there are only a dozen or so masonry houses already here." Roofing is fabricated from Wayne, NJ-based GAF Materials Corp.'s asphalt and fiberglass Timberline shingles, and the windows are all wood, with cypress operable shutters from Bob Collier, a local craftsman. Concrete block walls on raised slabs and stucco were used as well, but no synthetics.

One challenge the architects faced was the zoning ordinance for the city. The majority of Oakleigh is required to have 25-ft. front-yard setbacks, 10-ft. side- and rear-yard setbacks and a 35% building coverage on the lot. While the existing structures were grandfathered in, this caused problems in terms of the new construction, because the lots ranged from 40 to 50 ft. wide and approximately 120 ft. in depth. To solve this problem, the Fund worked with the city to have an overlay ordinance adopted for all historic districts in Mobile, which would allow additions and new construction to match existing setbacks and lot coverage of buildings on



After the renovation, the house was given a porch and detail work on the gable, and the parking spot was hidden with a nice wooden fence.

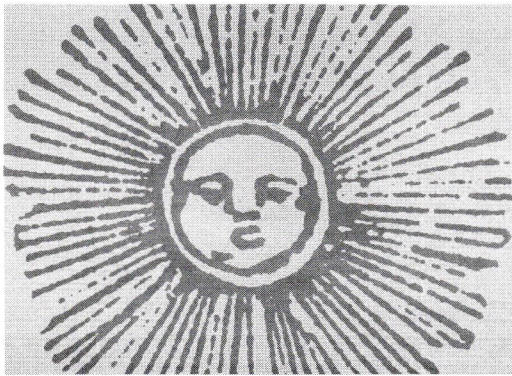
adjacent properties within the block in question. "This has allowed us to maintain the close-built feel of the neighborhood," explains Kearley, "and also embraces the 'Smart Growth' principles of eliminating urban sprawl for more closely packed neighborhoods."

The project has been so successful that prices are rising, but the Fund keeps them reasonable. "The whole idea is not to make money, but to build houses, sell them and invest back into neighborhood," explains Kearley. ■



Above: This house on Charles Street started out as rundown with minimal porch space. Now it has a house-width porch to help control hot Alabama temperatures.

Right: This new construction features Gothic-style windows and wood framing.



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# Big House on the Prairie

One of Frank Lloyd Wright's most significant houses is getting a 10-year, \$8 million face-lift.

**PROJECT:** FREDERICK C. ROBIE HOUSE, CHICAGO, IL

**ARCHITECT:** KAREN A. SWEENEY, AIA, DIRECTOR OF RESTORATION, FRANK LLOYD WRIGHT PRESERVATION TRUST

**GENERAL CONTRACTOR:** THE MEYNE COMPANY, CHICAGO, IL

The Frederick C. Robie House in Chicago, IL, is considered by many to be one of the most important buildings in the history of American architecture. Designed by Frank Lloyd Wright in 1908 and completed in 1910, the 9,062-sq.ft. house represents the height of the Prairie style, with its horizontal lines, gently sloping roofs, large cantilevered overhangs, extensive use of art glass and open floor plan. The Robie House was also one of the first homes to incorporate a three-car attached garage and to use steel support beams. "Wright viewed it as his ultimate Prairie house," says Karen A. Sweeney, AIA, director of restoration, Frank Lloyd Wright Preservation Trust (FLWPT). "He was actively involved in saving it, twice."

The Robie family lived in the house for only 11 months before they were forced to sell it to the Taylors, who sold it 12 months later to the Wilburs, who lived in it for 14 years and then sold it to the Chicago Theological Seminary for use as a dormitory for married students. It was never again used as a private residence.

In 1941, the seminary announced plans to demolish the house, but a grass-roots movement was able to save it. The house again escaped demolition in 1957, and it became the one of the first buildings to be designated a Chicago landmark by the newly formed Commission on Chicago Landmarks. A real estate firm, Webb and Knapp, saved the house, using it as offices, and then donated it to the University of Chicago, which used it for 35 years also as offices.

By the end of the 1990s, the house had fallen into a terrible state of disrepair. In 1997, the university brought in the FLWPT to restore it as a house museum and to manage the property. The FLWPT was originally the Frank Lloyd Wright Home & Studio Foundation, a grass-roots organization founded to save Wright's studio in Oak Park, IL. "We changed our name when we took on the second house," says Sweeney.

The FLWPT's mission is to preserve and operate the two houses and to educate people on the principles of architecture that Wright used. "We run tours seven days a week at both sites," says Sweeney, "and also run educational programs, workshops, children's programs and excursions."

The restoration of the exterior commenced in February 2002 and was completed in July 2003. This first phase of the 10-year, \$8 million project included structural stabilization, repair of severe water damage, replacing the roof, repointing masonry and rebuilding a wall and balcony.



Designed by Frank Lloyd Wright in 1908 and completed in 1910, the Frederick C. Robie house in Chicago, IL, is considered one of the leading examples of the Prairie style of architecture. With its low profile, large cantilevered overhangs, open floor plan and extensive use of art glass, the 9,062-sq.ft. residence rejected the revivalism of its time and instead reflects the broad expanse of the prairie. Photo: Tim Long; all photos courtesy of the Frank Lloyd Wright Preservation Trust

A museum-quality climate management system was also added. Even though the project is on hold while funds are raised for the remainder of the restoration, the house has been kept open to the public at all times. It was only closed for four days during asbestos abatement and when new beams were being installed.

"We are restoring it as a museum house rather than as how people lived there," says Sweeney. "The idea is to document its place in architectural history. We had incredibly good primary documentation with which to work, including original drawings, ledgers, specifications, steel shop drawings and photos taken during construction."

The first step in the restoration was stabilizing the building, which involved rebuilding areas damaged by termites, attaching steel beams that were resting on bricks and piers and replacing the support steel beam in the first-floor entryway with a stronger one. The original beam was adequate for residential use, but with 80,000 people visiting the museum each month, more support was needed.

One of the most dramatic parts of the restoration involved restoring the 174 art-glass panels. The FLWPT staff made a detailed study of the condition of the windows, created a priority list for restoration and consulted with



Before the restoration could begin, the Robie house had to be stabilized. This wood joist in the playroom is one of several termite-damaged beams that had to be rebuilt or replaced. A new steel beam was installed under the entryway to accommodate the weight of the crowds that come to the museum.



All of the 174 art-glass panels in the house had to be cleaned and restored. Some were missing metal came, some were bowing and others needed re-puttying. The Frank Lloyd Wright Preservation Trust conducted a survey of each window to determine the damage and to create a list of conservation requirements. The panels were restored by Colormsmith Stained Glass Studio of Riverside, IL, working with FLWPT conservator Holly Lundberg.





Thirty percent of the roof decking and 5% of the rafters needed to be replaced or reinforced. The existing rafters were treated with epoxy to keep them intact and insulation and an ice-and-water shield were installed to make the roof watertight.

glass conservators. All of the panels required cleaning, some needed new metal came and others needed insulating putty. In many cases, glass panels needed to be replaced. Colorsmith Stained Glass Studio of Riverside, IL, worked with FLWPT conservator, Holly Lundberg, to restore the art panels. They were then reinstalled in the original frames and locations. Window sashes were also stabilized or restored as needed.

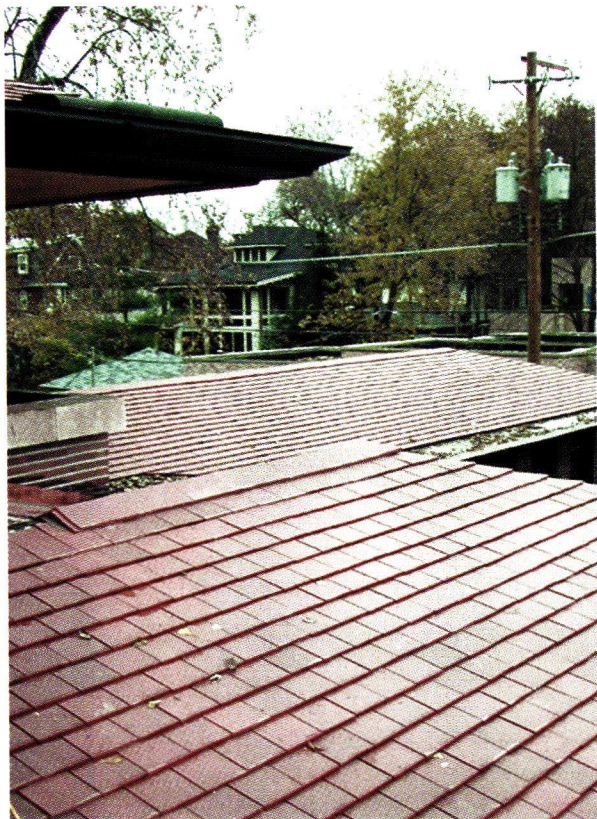
The next step was to repair the roof structure and restore its original clay tile. During the 1960s, the university had replaced it with a more conventional clay-tile roof. "This works on a 45-degree angle, but not here where the roof has a 3/1 pitch," says Sweeney. "Not only did the replacement roofing allow water into the building, but also it had the wrong aesthetic."



Water leaking through the roof had rusted the metal lath and caused the plaster soffits in the cantilevered porch overhangs to fail. During the winter, icicles formed through cracks and holes in the plaster.



New lath was installed in the overhangs before the soffits were re-plastered with a texture that re-creates the original. The soffits were then painted a color similar to the original.



Custom-made clay tile was created by Ludowici Roof Tile, Inc., of New Lexington, OH, to reproduce the original roof tile.

Due to leaking and water damage, about 30% of the roof decking and 5% of the rafters had to be replaced or reinforced. Ludowici Roof Tile, Inc., of New Lexington, OH, created new custom clay tile based on original tile found in the basement. In addition, copper gutter linings were replaced, setting them at an angle for proper drainage. The original copper cornices of the gutters were restored by Andrey Dionoski of Conservation of Sculpture & Objects Studio, Forest Park, IL, an artist who specializes in copper sculpture. He removed layers of corrosion and applied a patina to match the original finish.

The plaster soffits on the large cantilevered overhangs had also suffered throughout the years because of water damage. The metal lath was replaced and the soffits were re-plastered with a texture designed to re-create the original. They were then painted to match the original golden ochre color.

Beneath these overhangs, the porch flooring had cracked and been repaired a number of times. New layers of concrete had been added, and these in turn had also cracked during the cold winters. On the west porch, the new layers of concrete had raised the floor 5 in. It was rebuilt using reinforced concrete, and a snow-melt system was installed under the surface to prevent future damage.

While the art panels and the roof were important to the restoration, Sweeney points out that finding appropriate reproduction brick was the biggest challenge of the project. "We worked the longest on getting a brick match," she says. "We started the research in 1997 and we found places that make Roman brick, but they don't work with the clay we needed. Another requirement was to have the brick made in a beehive kiln to get the proper range of color. We also needed the spots of iron in the brick. The iron reacts to the firing and gives the brick color and texture."

Ultimately, the FLWPT went to Belden Brick of Canton, OH, for the reproduction brick. "They made a custom size that was exactly twice the size of Roman brick, and then we had a concrete-cutting firm cut them lengthwise," says Sweeney. Although the original brick was made in a coal-fired beehive kiln, the replication brick made by Belden was fired in a gas-fired one. "They also put the iron spots in the brick," she adds. "These were the closest to the original brick."

After cleaning the surface of the brick, the workers removed the mortar so the brick could be repointed. Much of the mortar was cement-based



The finished work on the exterior includes repointed brickwork, rebuilt soffits and the cornice that was restored by Andrey Dionoski of Conservation of Sculpture & Objects Studio of Forest Park, IL.





This view of the chimney shows the damage to the brick and the loss of mortar. Note the long horizontal shape of the Roman-style brick.



Finding appropriate Roman-style reproduction brick was the biggest challenge of the exterior restoration, according to Sweeney. After an extensive search, the FLWPT went to Canton, OH-based Belden Brick for custom-made replacement brick containing iron spots. The brick was made twice the height of the original and then cut lengthwise. In addition, the cement-based mortar that had been added throughout the years was removed and the building was repointed using a lime-based mortar similar to the original.

and was not original to the house. It had caused damage over the years during freeze/thaw cycles because it did not allow the brick to expand properly. Broken brick was replaced and the brick was repointed using a lime mortar similar to the original. “Some of the original brick was archived,” says Sweeney, “for future reference.”

The reproduction brick was also used on a garden wall on the south border of the property. It had cracked because of an inadequate foundation. The wall was dismantled brick by brick and a new stone foundation was installed. The wall was then rebuilt using the original limestone tables and caps. A brick wall surrounding the garage was also restored to its original height of 8½ ft. The wall was dismantled so a new foundation could be poured and was then rebuilt using original and reproduction brick.

Inside the attached three-car garage, workers discovered a mechanic’s pit that had been covered by a new floor. The pit was preserved when new heating and water pipes were installed. In addition, the three sets of garage doors are now operational and the art glass in the doors conserved.

Originally installed in wood troughs under the flooring, the pipes for heating the house were replaced, but the wood in the troughs was removed because of termite damage and replaced with concrete.

The FLWPT also decided to add air conditioning to the house. “The house didn’t originally have it,” says Sweeney, “but the climate-management system is needed to best protect the building and its future contents from the exterior environment and from the adverse effect on the interior climate from large crowds coming through the museum.”



Built at a time when the automobile was a new arrival on the streets, the Robie house was one of the first homes to feature a three-car attached garage. The garage doors were repaired and rebuilt, including the art-glass panels.

Currently the FLWPT is raising funds and making plans for the interior restoration of the Frederick C. Robie house. “The cost of the exterior restoration so far was \$4.3 million,” says Sweeney. “We still have some exterior work to do and the interior needs lots of work, including plasterwork, painting, furniture, cabinetry, lighting fixtures, hardware and carpeting. We need a total of \$8 million to finish the job.” — *Martha McDonald*



The next phase of the restoration will move into the interior. Water damage, such as shown here in the dining room, has occurred in many areas.



Interior light fixtures designed by Wright are also in need of restoration.



# Art in Residence

A striking new residence, which doubles as a gallery, is testament to the vitality of the Classical vocabulary.

**PROJECT:** DUNCAN RESIDENCE, LINCOLN, NE

**DESIGN ARCHITECT:** PORPHYRIOS ASSOCIATES, LONDON, ENGLAND;  
DEMETRI PORPHYRIOS, PRINCIPAL

**ARCHITECT OF RECORD:** BAHR VERMEER HAECKER ARCHITECTS,  
LINCOLN, NE; DEON BAHR, FAIA, PRINCIPAL EMERITUS; GILL PEACE,  
PROJECT DESIGNER

**GENERAL CONTRACTOR:** SAMPSON CONSTRUCTION CO., LINCOLN, NE

A house is often designed around its landscape – conforming to the surrounding hills and positioned to take the utmost advantage of the sun – but London-based Porphyrios Associates, in conjunction with Bahr Vermeer Haecker (BVH) Architects of Lincoln, NE, took the design of a private residence in Lincoln, NE, one step further, working the shape and materials of the home and site around the owners' art collection.

Art patrons Robert and Karen Duncan had been searching for a new site to display and enjoy their collection of Modernist abstract sculpture, hand-woven baskets, paintings and contemporary furniture. Interested in staying in Lincoln, where they were long-time residents and business owners, they settled on a 30-acre piece of land 10 minutes from downtown.

The L-shaped parcel borders two interstate highways and the Lincoln Municipal Airport is located four miles to the west, calling for an imaginative plan to disguise both the view and the noise. The architects' solution was to relocate 135,000 cubic yards of dirt. "We excavated a pond in the southeast corner of the lot and used the dirt to create a backdrop berm on the north and west side of the house," says Deon Bahr, FAIA, principal emeritus, of BVH. "The heavily planted berm screens the house from the highways [and thus the airport beyond] both visually and acoustically, allowing privacy."

Both architectural firms, as well as the Duncans, collaborated on the landscape design. "The first time Demetri Porphyrios flew over Nebraska, he was struck by the quilt work of crop squares set on the flat terrain," says designer Gill Peace of BVH. "That inspired him to create walking paths set on a 270-ft. grid." The 5-ft.-wide walking paths create an orthogonal grid that organizes the irregular-shaped site. "The terminus points of each walkway also create special nodes for sculpture," Peace says. Encouraged by Karen Duncan, a selection of native and exotic decorative grasses was planted – one species for each square on the grid.

The design of the house was also a collaborative process: BVH, the Duncans, the general contractor and the designer met several times during the schematic design phase. Porphyrios Associates developed floor plans and detailed elevations that documented the fine detail required for the carved-limestone envelope. BVH then completed a set of detailed construction documents that coordinated the work of civil, structural, mechanical and electrical engineers. "We had to strike a balance – fulfilling the clients' wishes while maintaining the design vision of Porphyrios Associates," says Bahr. Weekly and sometimes daily site visits were often required to keep the project on track. Porphyrios Associates remained involved during the entire project, reviewing major shop-drawing submittals and approving material samples.

The house is an Indiana limestone and brick structure. "The Duncans wanted a building that would last for at least 300 years," says Peace. "This type of construction – durable materials and a 2-ft.-thick exterior wall – is common of Porphyrios designs and one of the reasons the Duncans sought out his services." BVH designed a steel frame with cladding and used 10-in. metal studs to create the framework. The 8-in.-thick exterior masonry consists of a brick layer just below the limestone façade.

The design is rooted in Classicism: "Many of the features of the house follow Classical rules and traditions," says Bahr. "Porphyrios doesn't acknowledge the term Classical, though this design incorporates much of that language," says Peace. "The envelope of the building, the proportions, the scale, the rhythm of the windows – all things that one could consider



The Duncan residence in Lincoln, NE, was constructed in Indiana limestone and brick. As requested by the Duncans, stainless steel was used in the roofing, windows, exterior trim, lantern at the tower and other elements. *All photos unless otherwise noted: Tom Kessler*





The house is situated on a site with native and exotic plantings and an artificial lake and hill. This south-facing view portrays not only the house and surrounding landscape but the owners' extensive art collection.

of the Classical style – were just a given with Porphyrios. He thinks of it as design, period.” Greek pediments crown the main entrance and the south façade. Bahr also cites the milled stone and moldings as influenced by Classical design.

While many of the elements are traditional, contemporary materials were employed. Stainless steel and aluminum were used in the roofing, exterior trim, balconies, exedra off the living room and lantern at the stair tower. The steel windows were fabricated by Crittall Windows of Essex, England.

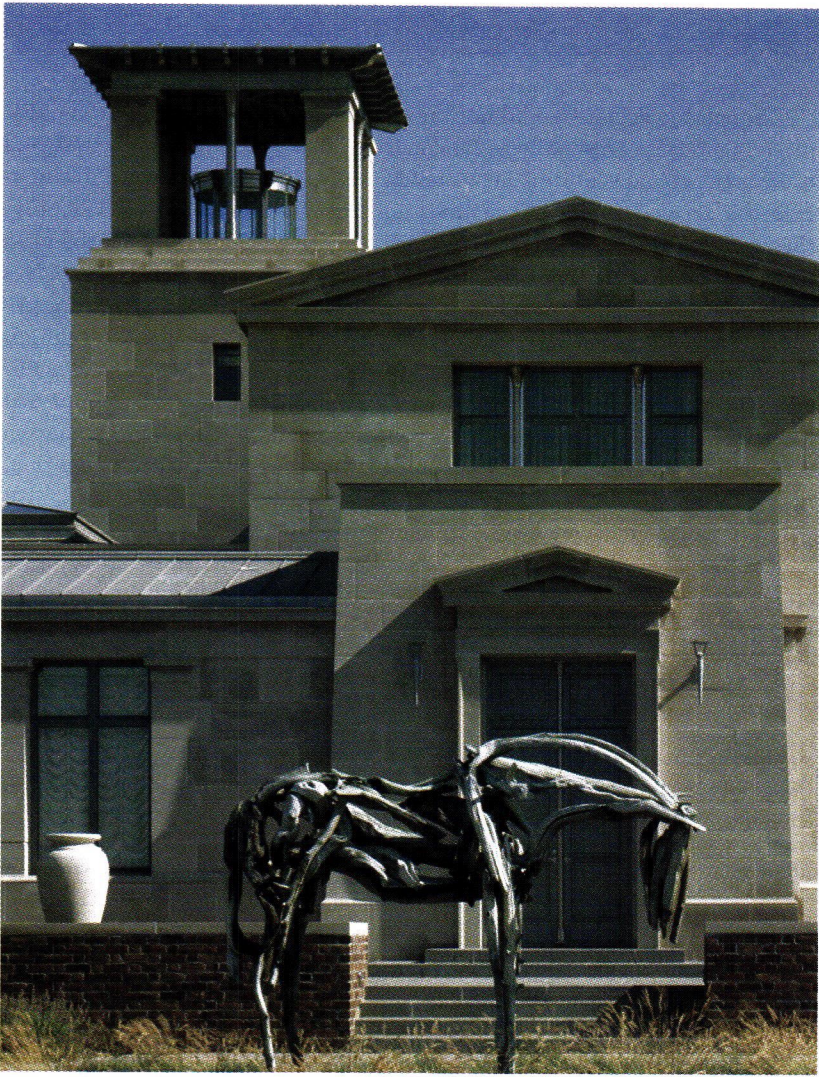
Stainless steel was incorporated into many interior elements as well, including the staircases and kitchen appliances. A long, narrow kitchen table custom designed by Porphyrios was fabricated in granite (matching the kitchen counters) with stainless-steel edging and curved legs. Limestone floors echo the façades, while the wide-plank cherry floors of other rooms add warmth to the house. Cherry was also the material of choice for all of the interior millwork, including the doors, doorways, ceilings, trim and built-in bookcases.

A living room and a more informal south-facing living area are accessible from the foyer. A central atrium opens to each of these rooms as well as to a dining room, a kitchen and a hall leading toward the stair tower. Other rooms on this floor are a guest suite and a circular library.

The Duncans requested only two bedrooms, preferring the majority of the space to be used for exhibition. The second floor, a private retreat in comparison with the entertaining rooms and galleries on the first floor,

contains the second bedroom – a master bedroom with a master bath and dressing room – as well as a personal library. Three balconies off the master bedroom provide sweeping views of the property. A covered observation deck, positioned at the top of the stair tower, offers panoramic views of the sculpture gardens and the city skyline.

The unique collection of artwork “mingles with exemplary pieces of furniture that trace history from Empire, Biedermeier and Art Deco to Lichtenstein and contemporary furniture,” states Porphyrios Associates’ web site.

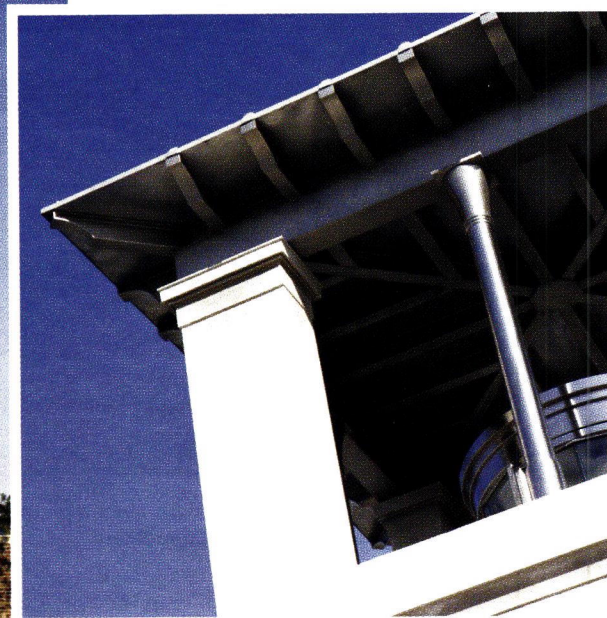


Right: Pediments crown the paneled entry doors and the second floor of the south- and north-facing façades. Sculptor Debra Butterfield's bronze horse grazes outside the entrance. Photo: Douglas Kahn

Below and bottom right: From the southeast, many of the stainless-steel elements are evident, such as the rounded exedra off the living room and the balcony from the master bath/dressing room.







The massing is broken up with inset windows and doors and a protruding balcony and exedra. Thick square pilasters frame the guest bedroom French double door and the five windows of the winter room on the south façade.

**Inset:** A spiral stair leads to the second floor and then to the tower observation deck. The lantern's glass construction provides views without exiting, though the exterior can be accessed through a door in the lantern.

Though the architects did not know what artwork was going to be displayed (and it is continually rotated and updated), each room was designed to feature art and sculpture. The atrium was specifically designed to showcase the artwork, with tall ceilings and an 11x11-ft. skylight. Windows throughout the house were manufactured with a special film on the glass to cut down on harmful ultra-violet rays. In the living room, bookshelves were custom designed with soft lighting that would allow Karen Duncan's art basket collection to be featured. "The lighting scheme for this home is more detailed and complicated than most projects," says Peace. "We needed to light each room with the artwork in mind, but take into account that the space is also a residence." The solution was a flexible lighting system that includes switched receptacles for everyday human-scale lighting, including floor and table lamps and indirect lighting, and track lighting that could be adjusted to any height to light the artwork.

Another special consideration regarding the artwork was temperature and humidity control. Bahr explains, "Environmental control systems were incorporated into the residence/gallery. The whole house is 'art friendly.'"

**Right:** The two-story library was designed in a circular wing of the house. Light pours into the room from 12 2x3-ft. clerestory windows positioned just a few feet from the ceiling and two vertical windows at the south and the west. The spiral staircase was fabricated in stainless steel, as were the pilasters that echo the pilasters at the exterior windows and the columns of the exedra. *Photo: Douglas Kahn*

**Below:** A cherry mantelpiece crowned with a pediment is the dominant feature of the living room, though custom-designed built-in bookshelves – also in cherry – draw attention to Karen Duncan's collection of art baskets. The Duncan's Modernist furniture is displayed throughout the home. *Photo: Douglas Kahn*





# Building Independence

A small town in Texas provides the setting for an historically inspired country house.

**PROJECT:** RESIDENCE, INDEPENDENCE, TX

**ARCHITECT:** MICHAEL G. IMBER, ARCHITECTS,  
SAN ANTONIO, TX; MICHAEL G. IMBER, PRINCIPAL

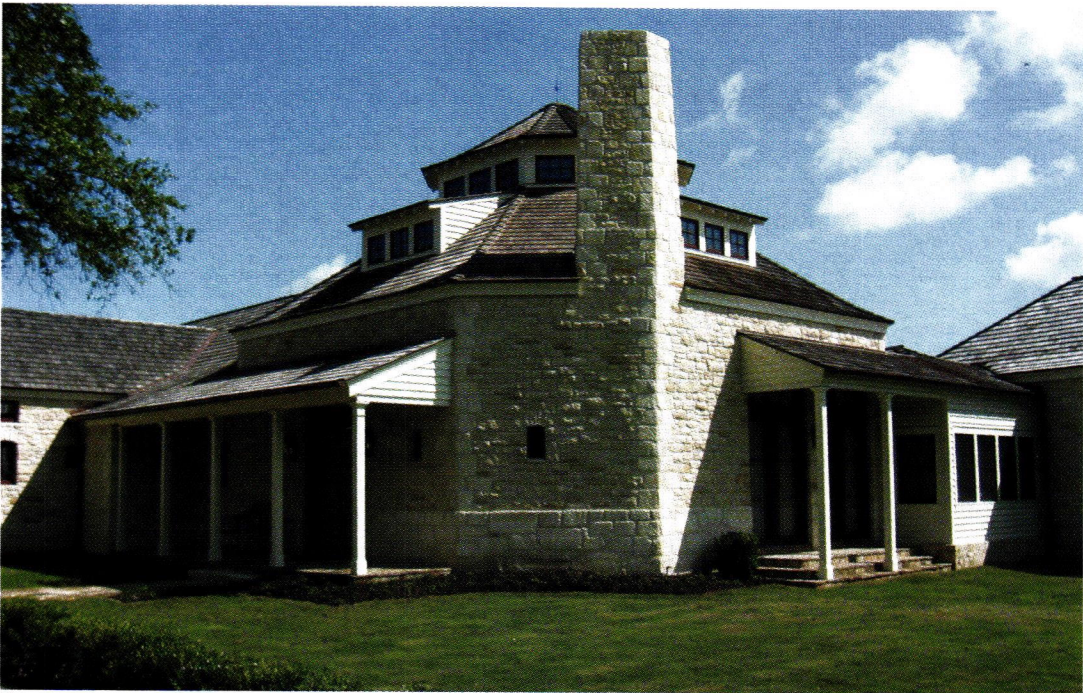
**GENERAL CONTRACTOR:** THIELEMAN CONSTRUCTION,  
BRENNHAM, TX

When a family from Houston decided to build a country house on a stretch of land that was once part of the historic Seward Plantation in Independence, TX, they envisioned a multi-functional “getaway” that would befit the historical landscape. Of the approximately 22 million residents of Texas, about 140 live in Independence. Yet the little town boasts a significance disproportionate to its size. Founded in 1823 as Cole’s Settlement, its name was changed in 1836 to commemorate Texas’ Declaration of Independence, which was signed at nearby Washington-on-the-Brazos. It was home to the original Baylor University for men and Baylor College for women; as a cultural center it was known as the “Athens of Texas.” John Seward, whose father had been one of the state’s early colonists, built his plantation home there in 1850.

The Independence of today bears little resemblance to its former self. Stone pillars mark the site of the old Baylor University, which moved to Waco in 1886 (Baylor College moved to Belton in the same year). The home site of Sam Houston, who lived in Independence from 1853 to 1858, is marked by a large granite stone. The Independence Baptist Church, rebuilt in 1872 after the original (built in 1838) burned down, still stands as one of the few tangible reminders of the town’s past.

Located approximately 70 miles northwest of Houston and 150 miles northeast of San Antonio, Independence is now the kind of place where urbanites build their weekend getaways. Such was the case for the family from Houston; San Antonio-based Michael G. Imber, Architects, was called upon to turn their vision into a reality.

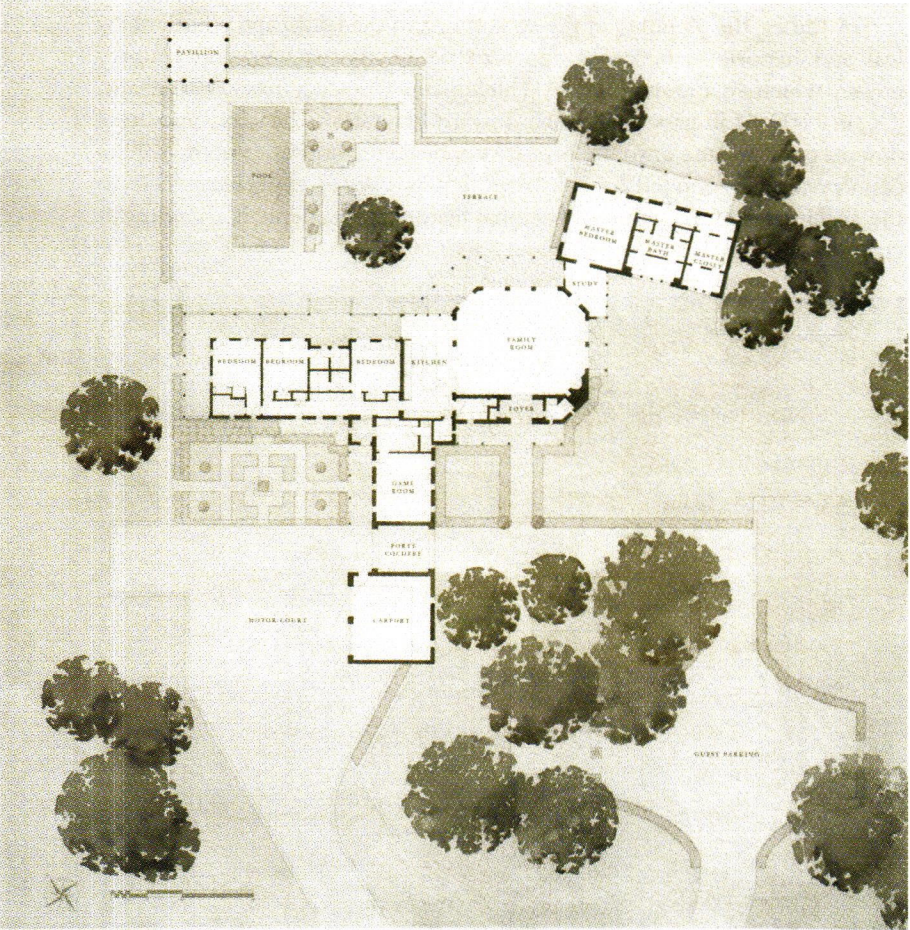
In contrast to their previous house that was on the same property, Imber’s client desired a house that would facilitate both large and small functions; it needed to be suitable for entertaining large numbers of guests and yet still be appropriate for more intimate family gatherings. In its capacity as a family retreat, creating a sense of privacy for the owners and their grown children was of central importance.



Designed by Michael G. Imber, Architects, of San Antonio, and completed by Thielemann Construction of Brenham in 2002, this country house in Independence, TX, combines a regionally inspired design with historically accurate local materials.

With these factors in mind, Imber’s design called for 5,058 sq.ft. of living space comprising three separate wings joined by a central meeting room. This clipped-corner octagonal space, which was designed to function as the hub of the house, was inspired by Czech meeting houses of the region. “A little to the south, in Cat Spring,” says Imber, referring to an area where many central Europeans in search of affordable farmland immigrated to in the mid-19th century, “Czechs built wonderful wooden churches as well as meeting houses that were octagonal in form and simple in structure.”

Because of the scale of Imber’s interpretation of these meeting houses, the central meeting room provided a few challenges for the architect. From the exterior, its shape, with four shed dormers and a crowning cupola, blends seamlessly into the cedar-shingled roof. In the interior, its exposed timber-frame structure reveals more of the issues complicating its construction. Because of the long spans the design necessitated, an engineered compression ring at the cupola opening and a steel tension ring at the plate line were implemented to hold the main rafter members in



In order to accommodate large groups of guests as well as quiet family getaways, Imber’s design called for three wings coming together in a multi-functional central meeting room.



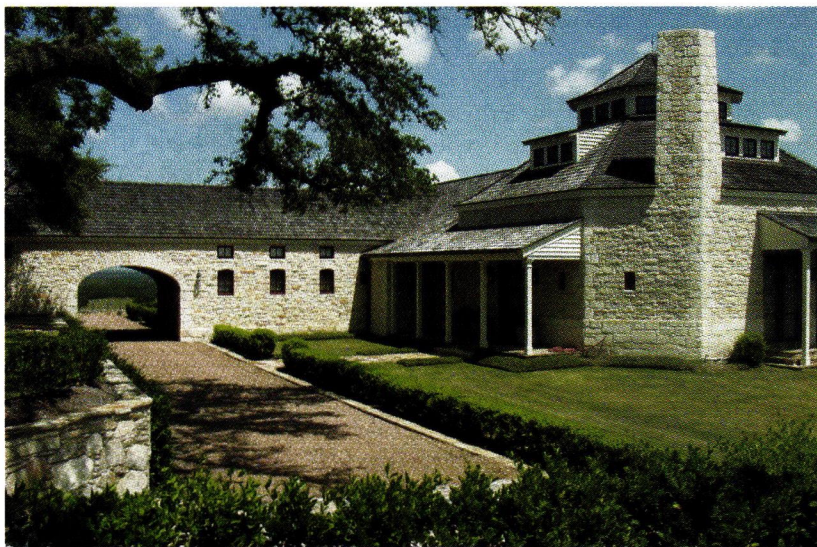
The porch of the master bedroom suite provides shade from the often unrelenting Texas sun.





place. “Given the size and height of the space,” says Imber, “we had to interject steel for support in a way that didn’t impact the space visually. Amazingly, when all of the supporting members were removed, the frame settled only 1/8 in., evenly.”

As the focal point of the house, the central meeting room was the determining factor in the overall layout. The main entrance and foyer are on its southwest side. Extending to the east from a clipped corner, a study leads to the master bedroom suite, which includes a bedroom, bathroom, closet and library corridor, which opens onto a covered porch that overlooks a pond and horse meadow. The kitchen sits off the central meeting room’s northwest side. A corridor from the kitchen leads to the guest wing, which contains three bedrooms and a covered porch on its north side with steps leading to a flagstone terrace. Another wing branching south from the corridor includes a secondary entrance, mud room, game room, porte-cochère and carport. “The house needed to accommodate a flexible program,” says Imber. “When the family was there, they needed to feel at



The wing to the south of the cupola and dormer-topped central meeting room includes a mud room, game room, carport and porte-cochère.



The covered porch of the guest wing opens up onto the flagstone terrace, including a garden and swimming pool, which provides an outdoor area suitable for hosting large numbers of guests.



Above: To hold the main rafter members in place, an engineered compression ring at the cupola opening and a steel tension ring at the plate line were installed in the central meeting room. The chandelier was fabricated by a local ironsmith.

Left: The kitchen includes an exposed timber-framed ceiling that refers back to the central meeting room.

home. They have a common area with the family room – yet the separate wings provide family separation.”

Like most of the historic buildings in the region, the house was constructed of stone. In keeping with this tradition, steps were taken to recreate the look of stone quarried in the days prior to current technologies. “The limestone we used was out of the Texas hill country,” says Imber, referring to Independent Stone of New Braunfels. “It’s a popular building material, the most commonly used in Texas, but it’s difficult to achieve an historic cut pattern. In the original stone in historic buildings around town you see chisel marks – to replicate this, a Vermeer saw was used to cut the stone out of the ground. This saw leaves a serrated texture that simulates hand-chiseling.”

The relationship between the structure and its surroundings clearly played an important role in the design – there seems to have been particular attention paid to easing the transition from interior to exterior space. Covered porches, which provide protection from the sun in a region renowned for its often harsh climate, surround a majority of the structure. The terrace, including a swimming pool framed by a garden, creates a large “finished” outdoor area. “The flagstone terrace is approximately 3,000 sq.ft.,” says Imber. “It not only delineates the home from the landscape, it also provides a large exterior space to accommodate large groups of guests.”

One of the most distinctive aspects of the design is a log-columned pavilion standing in the north corner of the terrace. “There was a dilapidated pavilion on the property that the owners really loved,” says Imber. “So it was torn down and replaced. Not only does it work to frame the exterior space, it also offers uninterrupted views of the surrounding Brazos River valley.”

For Imber, the blending of the structure and the landscape – both physical and historic – becomes apparent when approaching the country house, which was completed by Thielemann Construction of Brenham, TX, in 2002. “You pass the historic Seward Plantation,” he says, “and drive down a country lane onto the property and see the house set in the rolling countryside surrounded by oak trees. It’s an overall experience.” Given the architect’s appreciation of regional historic precedent, it’s an experience appropriate for Independence. – *Will Holloway*



The limestone façade and cedar-shingled roof provide the durability that the owners’ previous house on the property lacked.



# Georgian on My Mind

The owners used Mount Pleasant on the Schuylkill River as a model when requesting a light-filled formal Georgian manor.

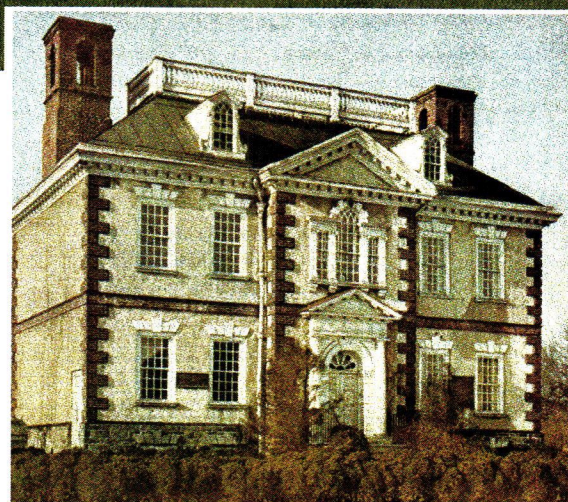


**PROJECT:** GEORGIAN MANOR, POTOMAC, MD

**ARCHITECT:** DAVID JONES ARCHITECTS, WASHINGTON, DC;  
DAVID JONES, PRINCIPAL; KEVIN PRUIETT, PROJECT ARCHITECT

**LANDSCAPE ARCHITECT:** GRAHAM LANDSCAPE ARCHITECTURE,  
ANNAPOLIS, MD

**GENERAL CONTRACTOR:** ILEX CONSTRUCTION, BALTIMORE, MD



Above: Designed and built by David Jones Architects in the 21st century, this new house near Potomac, MD, was modeled after Mount Pleasant, a formal Georgian manor built in 1761. All current photos: Gordon Beall

Left: The original 3,500-sq.-ft. home was shallow by today's standards, with no side windows.

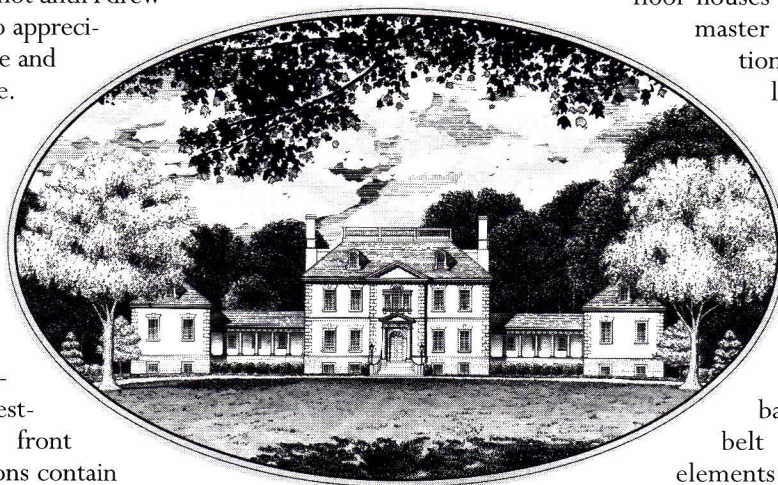
When a Scottish sea captain named John MacPherson built his formal Georgian manor on the Schuylkill River outside Philadelphia in 1761, he could hardly have imagined that it would serve as a pattern for a new home to be built more than 200 years later. Known as Mount Pleasant, his house was restored in the 1920s and is one of the historic homes that can be toured in what is now Fairmount Park near the Philadelphia Museum of Art.

Fast forward to the 21st century, when clients who had toured many historic Georgian homes on the East Coast came to David Jones Architects of Washington, DC. They had fallen in love with Mount Pleasant and wanted to follow the style of the original home, but needed more space than the original plan offered. The result is a symmetrical 10,000-sq.-ft. formal Georgian manor that reflects the spirit and the proportions of the original 3,500-sq.-ft. home while almost tripling the size.

"The clients came to me with the notion of building a new house based on their favorite old house," says David Jones, principal, David Jones Architects. "The owners' wish for a replication of Mount Pleasant gave me pause. While we design houses in traditional styles, we always strive for originality and creativity in our designs. It was not until I drew the first schematic sketches that I grew to appreciate Mount Pleasant's uniquely robust style and to see how the endeavor could be creative.

"Our strategy was to create a five-part composition with the central two-story body of the house modeled after Mount Pleasant," Jones explains. The new house upholds the principles of balance and symmetry by adding colonnaded wings to either side of the central portion. These are anchored on each end with two-story pavilions providing garage space for four cars and guest-rooms above. Blind windows on the front façade help mask the fact that the pavilions contain two-car garages.

The single-story wings connecting the central portion of the house to the garage pavilions



Strict symmetry and balance are features of the Georgian style – here, matching wings are anchored by pavilions on each side of the center block.

incorporate a kitchen in the east wing and a party room in the west wing. Careful proportioning of windows and architectural elements reduces the scale of the connecting wings on the front elevation, thus disguising their true depth and functions. Both feature large expanses of windows on the rear elevation overlooking terraces and a garden.

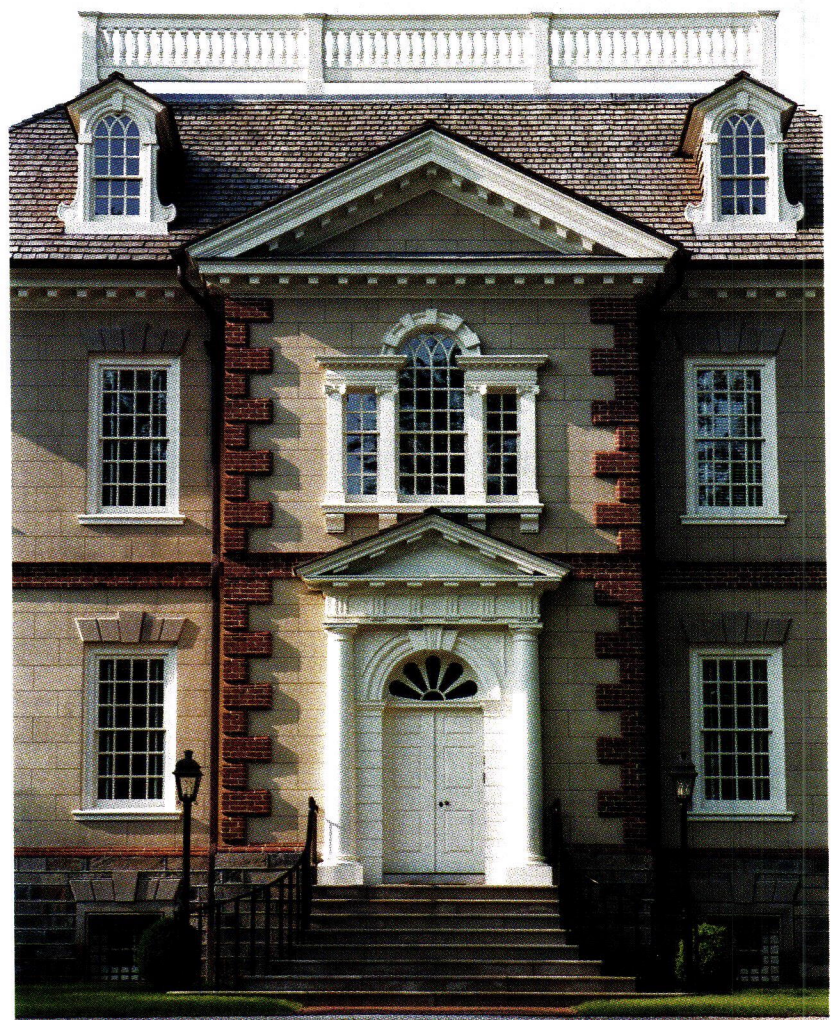
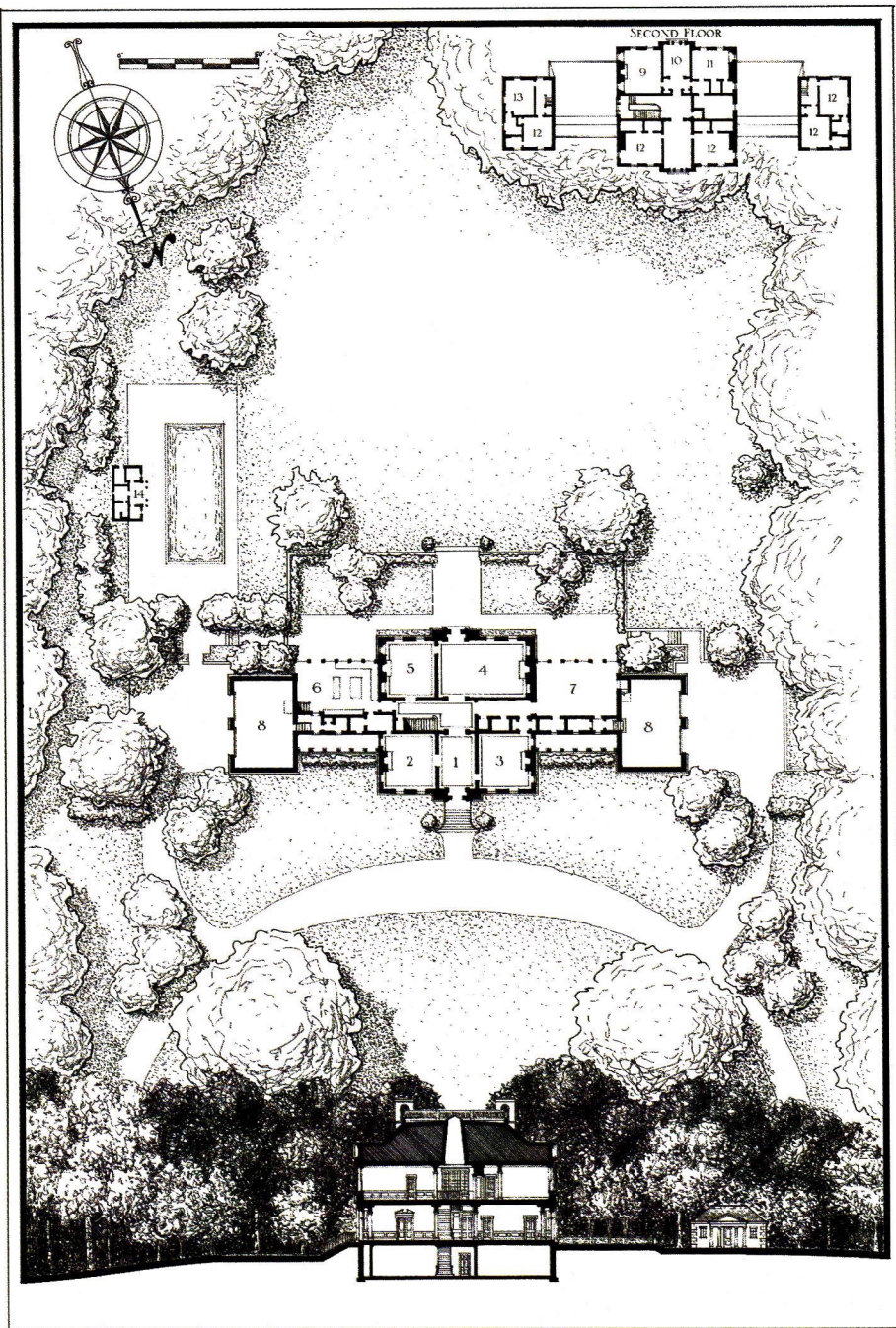
The main block replicates the front and rear façades of MacPherson's home, but is two rooms deep instead of one. It also adds windows to the side elevations. Exterior details of the original home were re-created almost exactly on the central block of the house and the materials and style were extended to the two wings. "The amount of detail that went into the construction drawings was so large I was dubious that any client would be willing to afford such trim and woodwork. I admire the owners' commitment to their dream and the quality they demanded," says Jones.

The main floor now comprises an entry hall, dining room, library, living room and family room in the center portion. The second floor houses three family bedrooms, including a large master suite with its own sitting room. In addition, guest bedrooms and a home office are located over each garage.

"In this part of the country, our first image of a Georgian house would be a house with a brick exterior and a slate roof," Jones points out. "What is special about Mount Pleasant is the mixture of materials that gives it its visual interest: stucco walls scored to look like cut stone, an ashlar stone base, a wood shingle roof topped by a painted balustrade and the unique brick quoins and belt course. Achieving authenticity in those elements was key to the success of this design."

To emulate the original thick rubble stone structure, the new wood-frame house is faced with scored stucco over concrete-masonry units with





Above: The pedimented entry to the new house replicates the original Doric entry including the Ionic ordered Palladian motif and balustrade on the roof above.

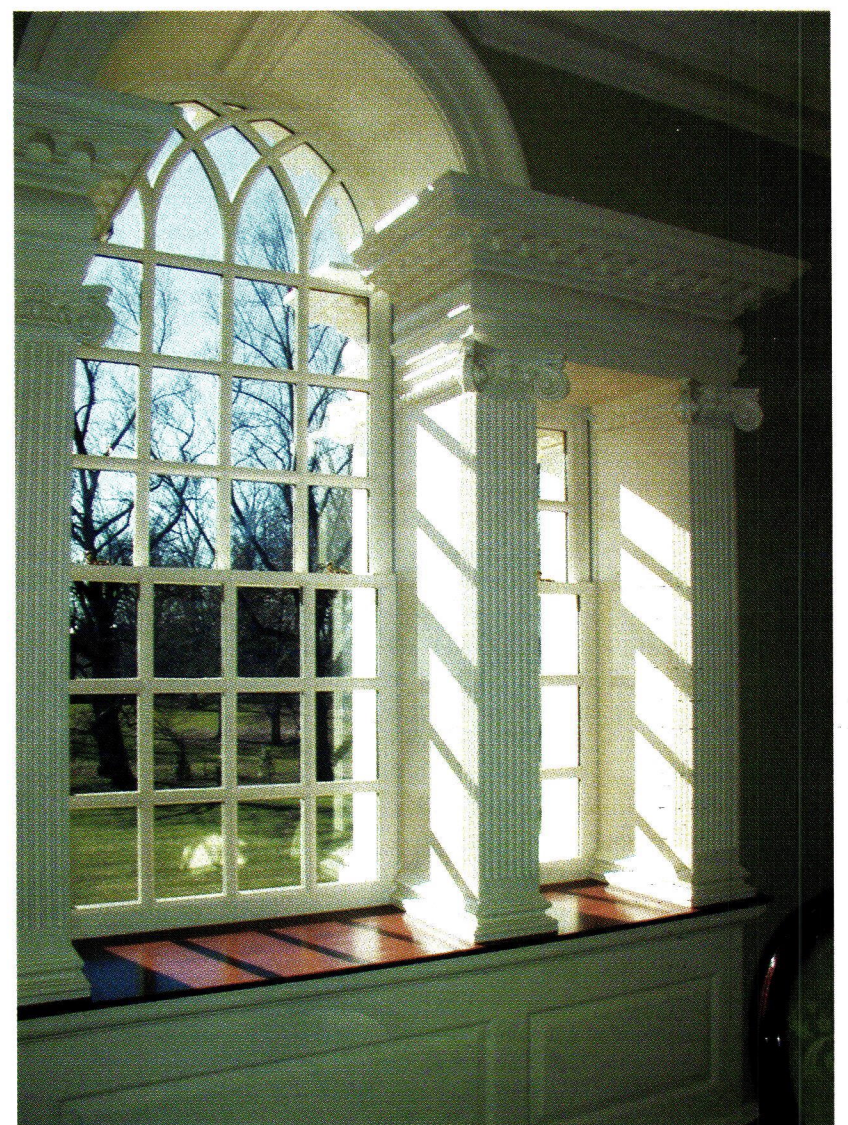
Left: The new home faces northeast and is situated on three-plus acres. The semi-circular drive provides easy access to the garages on either end of the house and leaves open space for landscaping. The central block contains the entry hall (1), dining room (2), library (3), living room (4) and family room (5) on the ground floor. The master bedroom (9), sitting room (10) and bath (11) along with additional bedrooms (12) are on the second floor. The kitchen (6) is located in one of the wings and the party room (7) in the other. The pavilions on either end contain garages on the grade level and guest bedrooms and a home office on the second floor. The pool and pool house are located on a lower grade on the south side of the rear yard.

brick detailing. "The added thickness of the concrete-masonry units lends heft and depth to the new house," Jones explains, "enhancing the authentic feel, while providing a stable substrate for the stucco."

The architects wanted to match the original foundation with its distinctive stone and mortar joints. After an extensive search, a similar schist was discovered at Champlain Stone in Warrensburg, NY. By carefully quarrying the stone and much hand shaping, the color and texture of the antique model was attained.

One of the challenges was to bring daylight into the enlarged floor plan while keeping true to the original model. This was accomplished by incorporating banks of windows on the back of the wings, adding a central skylight and installing a large window at the main stair landing to bring light into the middle of the block.

The architects specified recessed lighting sparingly, mainly in the kitchen area. Reproduction fixtures were supplied by Exton, PA-based Ball & Ball Lighting for the remainder of the house. Front lanterns were necessary on the new house, but lacking at Mount Pleasant. Instead of mounting fixtures to the front façade, it was decided to install carefully designed pole-mounted lanterns flanking the front steps.



This detail of the Palladian window on the second floor of the master sitting room shows the Ionic order inside and out.



To a great extent, the rear façade mirrors the front with the pedimented doorway and Palladian window overlooking the rear yard. Traditional planting beds replicate the style of Mount Pleasant. Unlike the original, which has a stair leading to the rear yard, the new version has a slightly raised brick terrace.





Above: The interior of the home replicates the style of the original, as shown in the living room. Note that all of the furniture shares the same fabric, as was often the case in the 18th century when a large bolt arrived from Europe and was used for upholstery and draperies.

Right: The main stair is lit with natural light coming from the large window grouping at the landing above. Doors on the right lead to the kitchen.



One of the modern features incorporated into the new home is an energy-efficient geothermal heat exchange system. This provides a “green” heating and cooling source to the forced-air system. Another benefit is not having a bank of condensers on the exterior of the house.

In keeping with the style of the 18th century, the house is raised and landscaping, designed by Jay Graham of Graham Landscape Architecture, is kept to a minimum. The semi-circular front driveway leaves the center of the yard open for a large lawn and plantings while allowing for easy connection to both garages. “Jay Graham and I collaborate on many projects,” says Jones, “and share an interest in simple, understated landscape design.” Here the house sits simply on the lawn, with a minimal amount of foundation planting, as would have been the case with a house built in the 18th century. The driveway is unpaved, following a wide arc so it doesn’t interrupt the lawn at the front of the house. At the rear, the terrace and garden are raised to give easy access from the kitchen, living room and party room.

A pool and pool house were placed at a lower level to the south side of the rear yard, allowing for a large uninterrupted lawn on axis with the house.

“My goal with these homes is to make the landscaping look inevitable, not planned,” says Graham. “I agree with the idea of not using foundation planting around an historic property, but one of the challenges was to plant trees that would fit the scale of the house. Even if you start with larger specimens, it takes a few years for them to obtain the optimum size.”

“There are a lot of accommodations that have to be made, because the way we live now is different from the way people lived when these types of houses were originally built,” he adds. “For example, we added the terrace, because people like to sit outdoors to eat. We put it off the kitchen, which is in a different location than in Mount Pleasant, because the new kitchen will be used by the owners. Two hundred years ago, the kitchen would have been used by the servants. Also, we added the pool and pool house and a sports court behind the house. We tried to keep the formal feeling and still accommodate the needs of today’s owners.”

The house was completed in February 2004 after two years in the design phase and two years under construction. It is a testament to the coordinated effort of the owners, architects and craftspeople and to the enduring appeal of the Palladian style. Perhaps it will someday inspire another family to investigate our history and build their own Georgian dream house. — *Martha McDonald*



Above: Period furnishings and décor were used throughout the house. The dining room features a Chippendale table and hand-painted Chinese wallpaper.

Right: Large windows in the kitchen provide natural light and a view of the rear yard.





# Rationalizing the Irrational

The transformation of a Modernist box into a Classical, albeit unconventional, house posed many problems.

**PROJECT:** RESIDENCE IN THE SOUTH OF ENGLAND

**ARCHITECT:** ROBERT ADAM ARCHITECTS, WINCHESTER, HAMPSHIRE, ENGLAND; ROBERT ADAM, DIPL ARCH (PCL), RIBA, FRSA, DIRECTOR

Looking at this site in the south of England in the 1950s, the 1970s and the 2000s would reveal very different houses. In the 1950s, a 19th-century country house still stood, but not for long – it burned down in the 1960s. On the site, a new Modernist house was built, in which South African-born comic actor Sid James lived. The house was then sold in the late 1990s. The new owner wanted a traditionally styled house, and went to Winchester-based Robert Adam Architects to achieve that goal.

“We joined the project in 1998,” says Robert Adam, DIPL ARCH (PCL), RIBA, FRSA, director of the firm, “but construction didn’t begin until the end of 2001, due to planning.” Although the firm considered complete demolition, it was decided that the house could be renovated at a lesser cost. “There was no question of restoring it,” adds Adam, “it was pretty unattractive.”

The 1960s single-story house had a steel frame with glass walls and a brick addition. A second story, also fabricated from glass, was added later. Working around the construction methods and materials proved quite a challenge. For example, on the main façade, the center bay is smaller than the two surrounding it, and the door is off center. To address that problem



After a fire burned down a 19th-century house in the south of England, a Modernist one was built in the 1970s, where South African-born comic actor Sid James lived. The newest owners wanted something a little more traditional, so Winchester, Hampshire-based Robert Adam Architects renovated it using the framework of the existing structure to come up with something quite different.

Adam built a very prominent new stair enclosed within a tower, to balance the massing. The top of the tower has “trasennae, an ancient Roman fish-scale grille type used a lot in Neoclassical architecture,” says Adam. In addition, the entryway was given a Classical pediment with an anthemion ornament, which appears on other parts of the exterior as a motif, and a simplified Greek key design.

The basic concept the architects used was that of a Classical trabeated building, although they wanted to achieve a design both Classical and original at the same time. “We went with a Classical, but not a conventional

Left: A series of small, low-cost additions were put on the rear, where, in the original building, the first two of four bays were recessed and the last two were not.

Below left: The Sid James house was mainly a box with a lot of glass – in keeping the framework the architects had to work around both the glass and the box.

Below right: The off-center door presented one of the challenges for the architects – they balanced it by adding a stair tower.







Above: The rear of the house is widened with a pool building in the same materials as the rest of the house.

Right: The architects kept as much of the glazing as they could by “putting in as much glazing as they could” while keeping within the style they designed.

Below: A large suspended fixture adds even more brightness to a light well that rises up through the second floor.



Georgian style,” says Adam. “It has a Germanic feel to it that comes from the combination of the heavy trabeated form, the use of large side-hung casement windows and the tower. It is quite unlike the usual British historic house with its vertical sash windows and more like the work of Schinkel or, possibly, the 19th-century Glasgow architect Greek Thompson.”

The renovation required that the architects “rationalize something that was built irrationally,” he says. For instance, the width of the piers on the exterior was dictated by the irregular spacing of the existing frame. “We had to work quite hard to make it feel like it was always like that,” he says. “In most cases you will find something unusual with a building – here there was an odd T-shape glass box on the back. There’s only so much you can fight the shape. We found that the trabeated form worked.” In addition, a series of stone steps at the front and side add to the Classical feel.

Stucco was used to cover some of the old brick on the existing secondary building, and new brick was used on the main body of the building, as well as cast stone for trim. “The stucco provided a full stop to separate the original building from the extensions,” says Adam. A series of small, low-cost additions were put on the back, where, in the original building, the first two of four bays were recessed and the last two were not

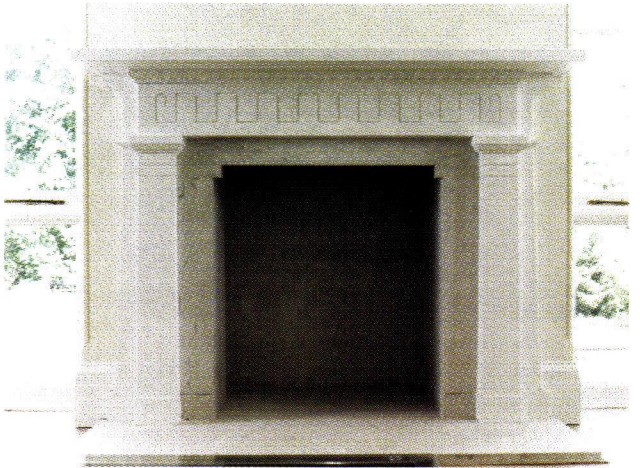
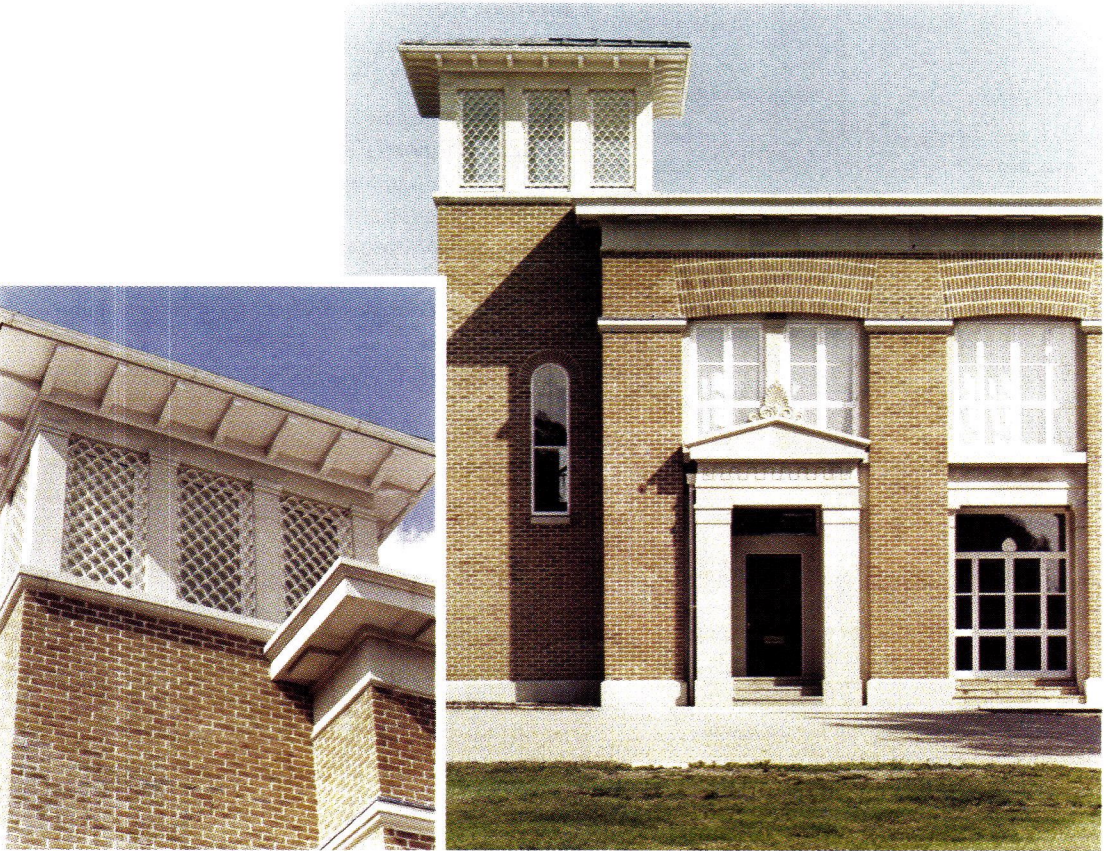


– the house is about 10,000 sq.ft. and sits on two acres of land. “We extended the back considerably,” says Adam. The architects kept as much of the glazing as they could “by putting in as much glazing as we could!” says Adam. “The original building had large windows and we arranged this building so that the steel frame of the original, which was asymmetric, was contained in the heavy vertical piers.” With a similar design, the back of the house is widened with a pool building in the same materials as the rest of the house with chaises longues and tables, which are adjacent to a lawn.

In the interior, a very long, deep hall was designed to penetrate into the center of the house. The architects put in a light well that rose up through the second floor and lit it with a large roof light, giving a “destination at the end of the hall that was flooded with light,” says Adam. “On the second floor we built an inner hall around the light well to give access to the family bedrooms.” The interior features a stone mantel that repeats the Greek key design on the architrave, the stair

within the tower that includes a skylight and wrought-iron balusters, as well as lighting, and columns with basket-weave and leaf capitals that rise up from a marble floor.

This project demonstrates the vitality and versatility of the Classical language. Under difficult circumstances, the architects have succeeded in transforming this residence from poorly designed Modernist box into a confident piece of Classical architecture. — Marieke Cassia Gartner



Above: A stone mantel repeats the Greek key design on the architrave.

Left: The entryway was given a Classical pediment with an anthemion ornament, which appears on other parts of the exterior as a motif, and a simplified Greek key design.

Inset: The top of the tower features trasennae, an ancient Roman fish-scale grille type used in Neoclassical architecture.



# Historical Products Showcase

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## American Restoration Tile, Inc.

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www.restorationtile.com  
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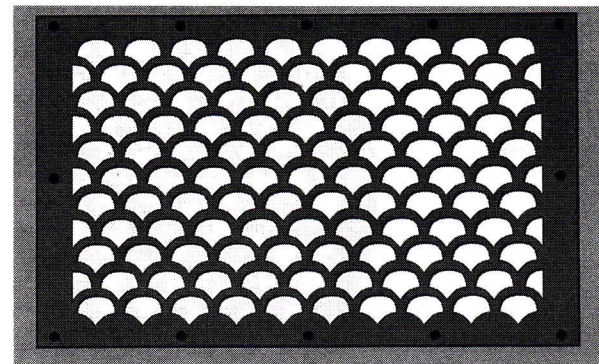
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800-387-6267; Fax: 718-832-1390  
www.archgrille.com  
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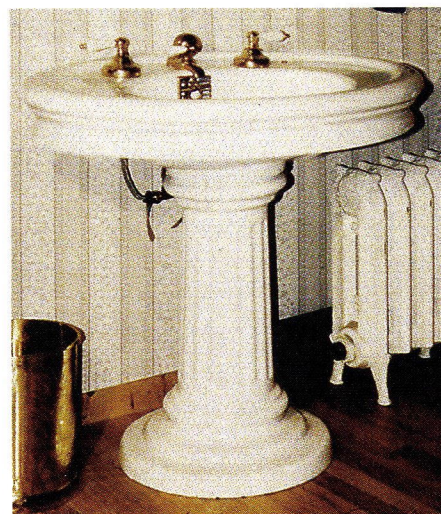
## Bathroom Machineries, DEA

209-728-2031; Fax: 209-728-2320  
www.deabath.com  
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks,

original light fixtures, medicine cabinets, mirrors & many one-of-a-kind items; Lydia model reproduction 1910 Pacific low-tank toilet; since 1976.

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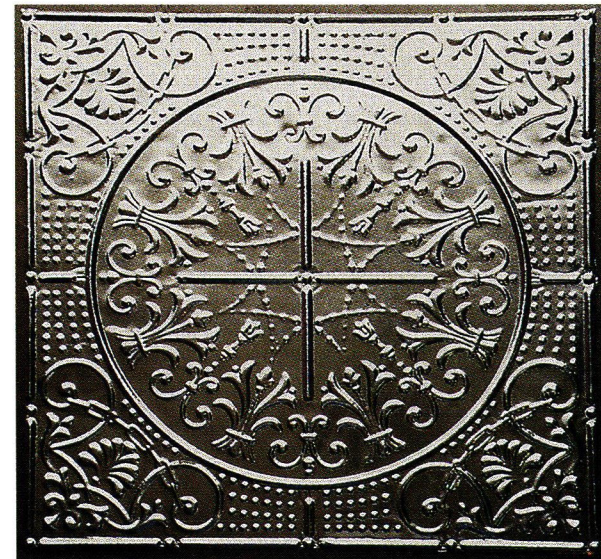
This fully appointed bathroom sink is typical of the antique fixtures and accessories supplied by Bathroom Machineries.

## Chelsea Decorative Metal

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This 2x2-ft. Victorian-style pressed-tin panel from Chelsea Decorative Metal can be used on walls and ceilings.

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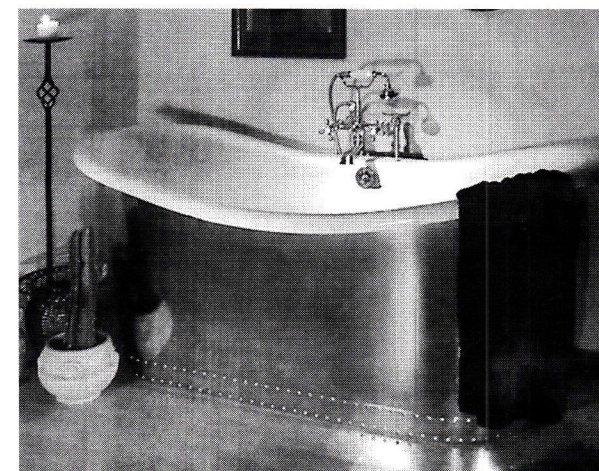
Classic Gutter Systems manufactured this half-round copper gutter with gold-patinated solid-brass trim and a decorative rain deflector.

## Clawfoot Supply

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Erlanger, KY 41018

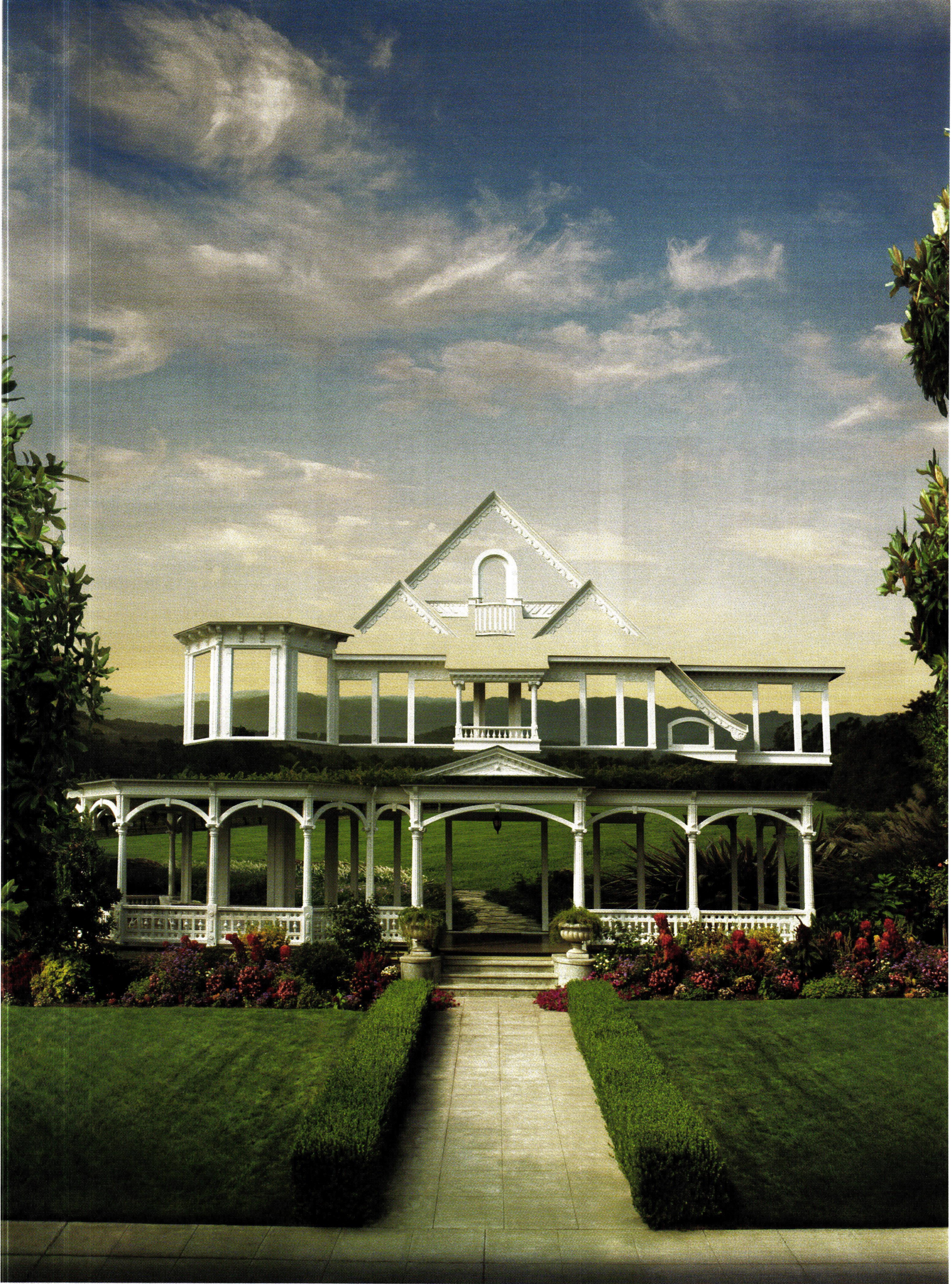
Distributor, importer & retailer of cast-iron & acrylic clawfoot & freestanding bathtubs: hard-to-find Victorian & traditional bath fixtures & hardware; reproduction fixtures, antique/original fixtures, faucets, showers, fittings & toilets; kitchen & bathroom sinks; bathroom hardware & accessories; free 92-page color catalog.

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This freestanding double-slipper bath from Clawfoot Supply is available wrapped in either copper or aluminum skirting.





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## Contour Parquet Inc.

845-896-3162; Fax: Upon request  
www.antiqueparquet.com  
Fishkill, NY 12524

Manufacturer of reproduction antique paneling, flooring panels & planks with a hand-carved contoured surface: unfinished or with an antiqued hand-rubbed finish; wide-board & parquet flooring; new oak, pine, cherry, maple & walnut.  
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## Copper-Inc.com

888-499-1962; Fax: 888-499-1963  
www.copper-inc.com  
Dickinson, TX 77539

Manufacturer & distributor of hand-crafted copper ridge caps, cupolas, finials, dormer-style roof vents, gable-end vents, gutter systems, chimney caps & pots, weathervanes, copper finishing products & more: custom; copper & lead-coated copper; online catalog.  
**Write in No. 1312**



Copper-Inc. offers cupolas, finials and roof vents in a wide array of styles, sizes and finishes.

## Craftwright, Inc.

410-876-0999; Fax: Same as phone  
www.craftwrighttimberframes.com  
Westminster, MD 21157

Manufacturer of timber-frame structures: antique barns, barn homes, new timber-framed barns, antique heavy barn timbers, new timbers & fabricated trusses; mortise-&-tenon joinery; refabricated antique structures; will ship anywhere.  
**Write in No. 645**



Durable Slate supplied the Ludowici tile used in the restoration of this building's roof in Columbus, OH.

## Durable Slate Co., The

800-666-7445; Fax: 614-299-7100  
www.durableslate.com  
Columbus, OH 43201

Distributor & installer of slate, tile & metal roofing in the Midwest & on the East Coast: custom metalwork, standing-seam & flat-lock roofs, copper-lined box &

stop gutters; cupolas & roof ornament in sheetmetal; reclaimed roofing slate & clay tile; hard-to-find concrete & rigid mineral-fiber roofing tile; historic masonry restoration with custom-matched lime mortar & masonry cleaning.

**Write in No. 3720**

## Goddard Mfg. Co. Inc.

800-536-4341; Fax: 785-689-4303  
www.spiral-staircases.com  
Logan, KS 67646

Custom fabricator of all types of spiral stairs: steel, steel/wood combinations or all-wood spirals; custom railing & wood stair parts.

**Write in No. 4780**



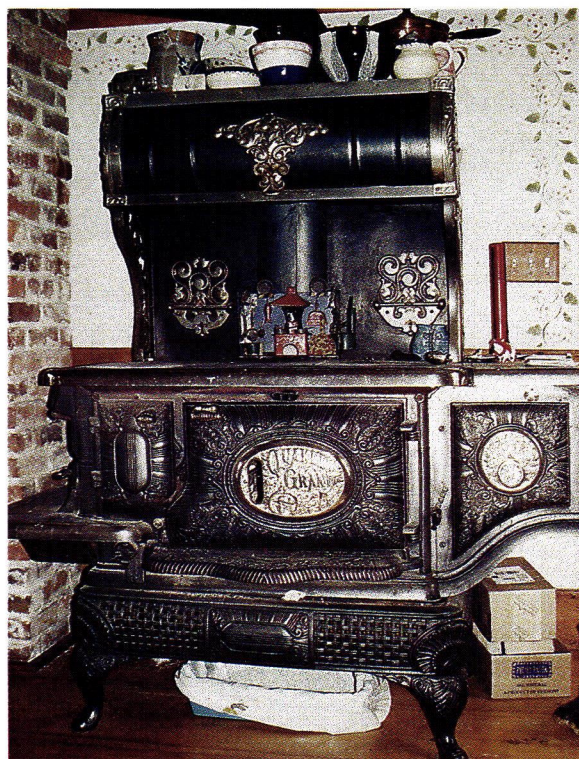
Goddard specializes in custom-built oak spiral stairs.

## Good Time Stove Co.

413-268-3677; Fax: 413-268-9284  
www.goodtimestove.com  
Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast iron, wood & wood/gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.

**Call for more information**



This cast-iron kitchen range was supplied by Good Time Stove.

## Jack Arnold – European Copper

800-391-0014; Fax: 918-494-0884  
www.jackarnold.com  
Tulsa, OK 74136

Manufacturer of custom copper chimney pots: patina finish; UL listed & patented.

**Write in No. 1379**

## Judson Studios

800-445-8376; Fax: 323-255-8529  
www.judsonstudios.com  
Los Angeles, CA 90042

Custom fabricator of stained glass: restoration & new pieces; ecclesiastical, commercial & residential applications; mosaic, carved & etched glass, furniture & other specialty items.

**Write in No. 1146**

## Linkasink

866-395-8377; Fax: 602-971-2668  
www.linkasink.com  
Phoenix, AZ 85032

Manufacturer of kitchen, bar & bath sinks: hand-hammered copper, nickel, bronze & cloisonné; mosaic sinks in Venetian glass or tumbled stone.

**Write in No. 8889**

## Meredith Collection

330-484-4887; Fax: 330-484-4880  
www.meredithtile.com  
Canton, OH 44711

Manufacturer of hand-crafted glazed decorative tile: designs in liners & inserts with detailed moldings; many glazes & finishes; wall, floor & fireplace tile.

**Write in No. 659**

## Native Tile & Ceramics

310-533-8684; Fax: 310-533-8453  
www.nativetile.com  
Torrance, CA 90501

Manufacturer of handmade decorative tile: tile rugs, floor inserts, trim, fireplace fronts & murals; Spanish Mission & Craftsman; custom designs & glazes.

**Write in No. 570**



Flooring tile from Native Tile & Ceramics includes floor "rugs" in colorful designs.



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Cabinet and furniture hardware from Notting Hill includes Cones & Boughs knobs, model #NHK-138, and a knob and pull in a Crane Dance design, #NHK-137 and #NHP-637 respectively.

## Notting Hill Decorative Hardware

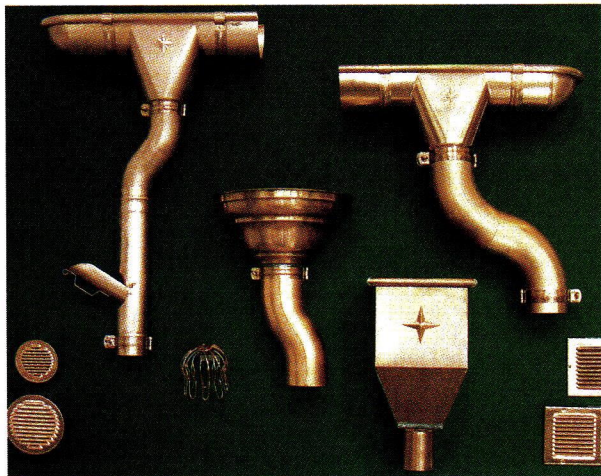
262-248-8890; Fax: 262-248-7876

[www.nottinghill-usa.com](http://www.nottinghill-usa.com)

Lake Geneva, WI 53147

Distributor of knobs, hinge plates & pulls for cabinetry & furniture: hand-cast pewter or bronze with additional plating options; brass, copper, nickel & gold finishes; semi-precious stones, enamel & hand tinting; Arts & Crafts, Art Nouveau, Victorian & other styles.

Write in No. 319



These Minoletti gutter products are imported by Park City Rain Gutter.

## Park City Rain Gutter

435-649-2805; Fax: 435-649-2605

[www.pcraingutter.com](http://www.pcraingutter.com)

Park City, UT 84098

U.S. importer & distributor of Minoletti products: European half-round rain gutters & accessories in zinc & copper; gutter chain & hangers, copper grilles & vents.

Write in No. 832



This 8x64-in. register was manufactured by Reggio Register, which produces cast-iron, brass and aluminum registers in many historic patterns.

## Reggio Register Co., Inc.

800-880-3090; Fax: 978-772-5513

[www.reggioregister.com](http://www.reggioregister.com)

Ayer, MA 01432

Manufacturer of decorative & functional registers & grilles: cast iron, brass, aluminum & solid wood; for

forced-air-heating, air-conditioning & high-velocity systems; more than 500 styles & sizes; many adapted from traditional Victorian designs.

Write in No. 5810

## Rutland Gutter Supply

407-859-1119; Fax: 407-859-1123

[www.rutlandguttersupply.com](http://www.rutlandguttersupply.com)

Orlando, FL 32824

Supplier of continuous half-round gutters: architectural copperwork; cast-copper scroll hangers; gutters in 5-, 6- & 7-in. sizes; finials, cupolas & chimney caps.

Write in No. 8061

## South County Post & Beam

800-471-8715; Fax: 401-783-4494

[www.scpb.net](http://www.scpb.net)

West Kingston, RI 02892

Full-service timber-frame company: designer, producer & installer of timber-frame homes, barns, structures & components; frame & panel packages available nationally; since 1976.

Write in No. 134



South County Post & Beam offers a variety of standard plans for timber-frame structures or will build custom designs.

## Southern Group Enterprise – Unique Mantel Co.

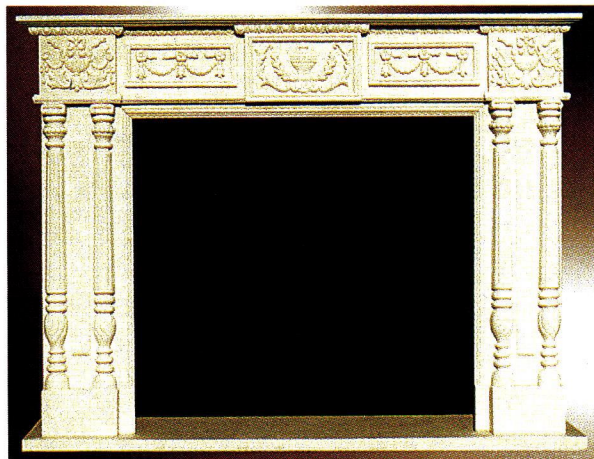
888-458-3716; Fax: 909-464-1787

[www.uniquemantel.com](http://www.uniquemantel.com)

Pomona, CA 91766

Manufacturer & supplier of hand-carved marble mantels: all styles; stock designs & custom work; fountains & statues in stock.

Write in No. 37



The model #D401 from Southern Group Enterprise measures 59 in. wide x 45 in. tall and projects 11 in. from the wall.

## Stairways, Inc.

800-231-0793; Fax: 713-680-2571

[www.stairwaysinc.com](http://www.stairwaysinc.com)

Houston, TX 77018

Manufacturer of metal & wood staircases: straight, curved & spiral; metal stair parts & treads, balusters/railings & newel posts; brass, steel, bronze & aluminum; custom fabricated or kits; any size; ships worldwide.

Write in No. 4870

## TileArt, LLC

608-255-8453; Fax: 608-233-8453

[www.tileartdesign.com](http://www.tileartdesign.com)

Madison, WI 53711

Supplier of ceramic tile: hand-crafted & subway tile; kitchen & bathroom backsplashes, sinks & countertops; murals & mosaics.

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## Urban Registers

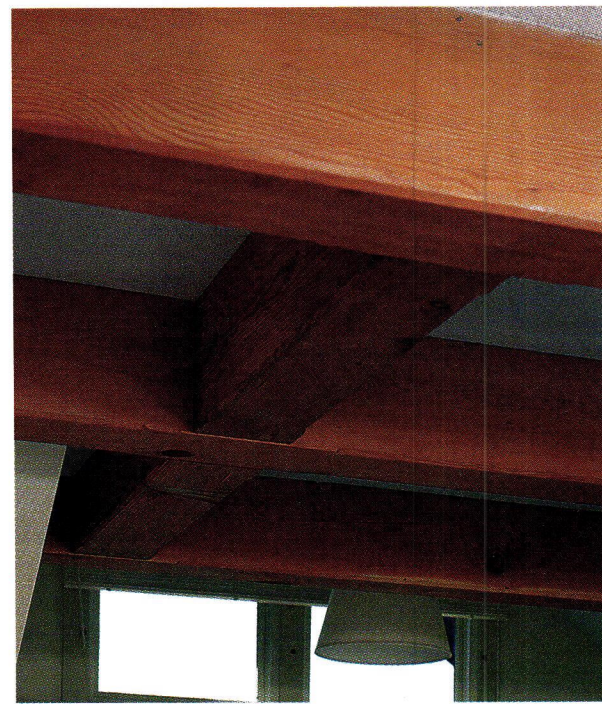
800-669-6998; Fax: 562-795-6674

[www.urbanregisters.com](http://www.urbanregisters.com)

Los Alamitos, CA 90720

Supplier of decorative, old-style, solid-cast aluminum & HVAC registers & grilles.

Write in No. 1657



Vermont Timber Works constructed the timber-frame addition to the von Trapp family lodge in Stowe, VT.

## Vermont Timber Works, Inc.

802-885-1917; Fax: 802-885-6188

[www.vermonttimberworks.com](http://www.vermonttimberworks.com)

Springfield, VT 05156

Manufacturer of timber frames & trusses for homes & commercial buildings: design, cutting & assembly of frames; fir, oak, pine & hemlock; glulam; traditional mortise-&tenon joinery; hardwood pegs; custom-designed frames.

Write in No. 927

## Victorian Lighting Works

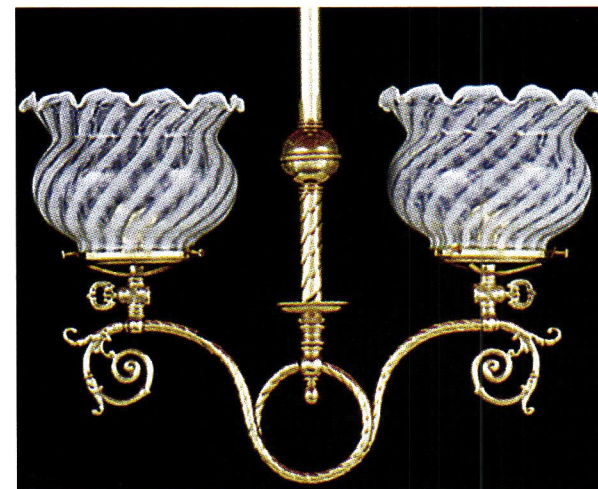
814-364-9577; Fax: 814-364-2920

[www.vlworks.com](http://www.vlworks.com)

Centre Hall, PA 16828

Manufacturer of authentic reproductions of Victorian chandeliers & sconces in solid brass.

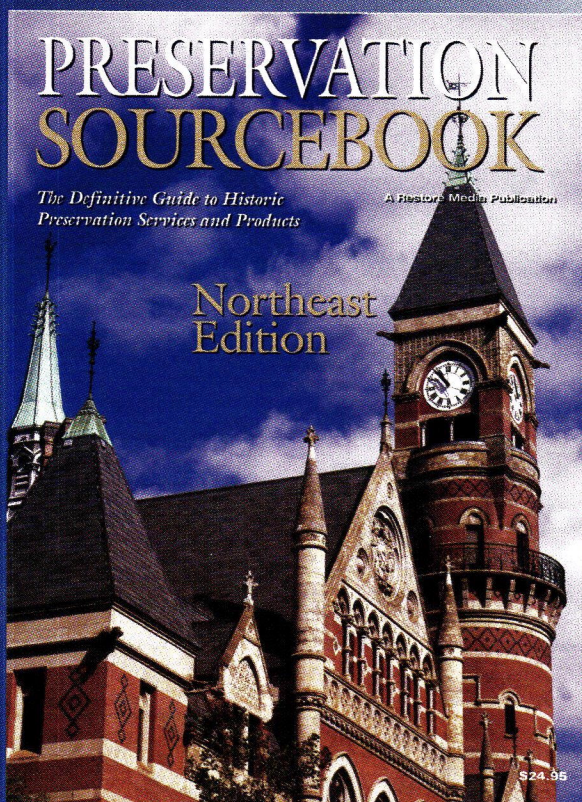
Write in No. 3730



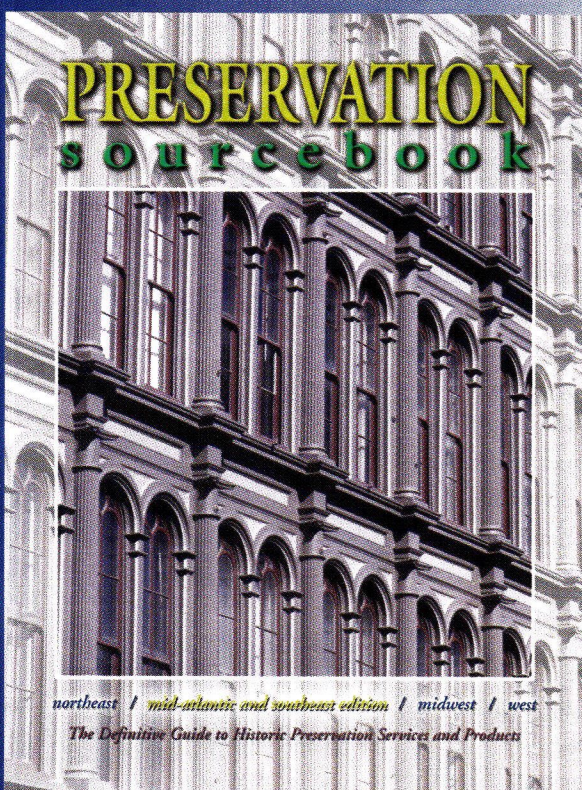
Victorian LightingWork's fixture #P17G2, shown with shades #SG14, is a polished-brass reproduction with custom-cast ornament and hand-spun parts.



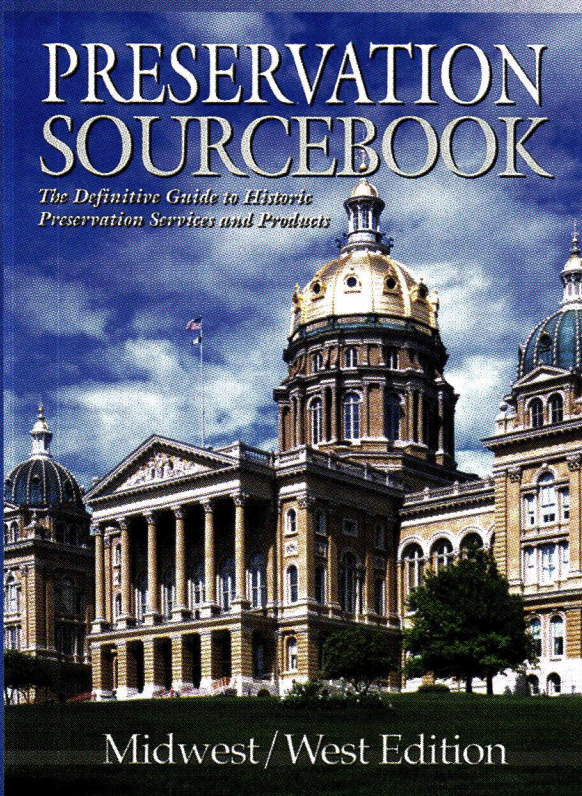
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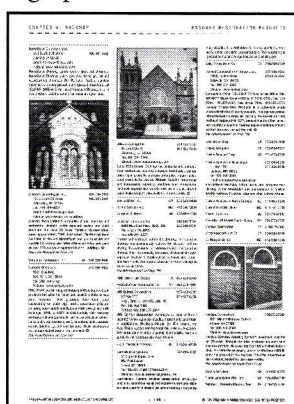
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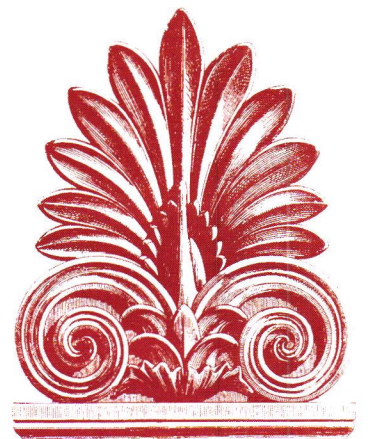
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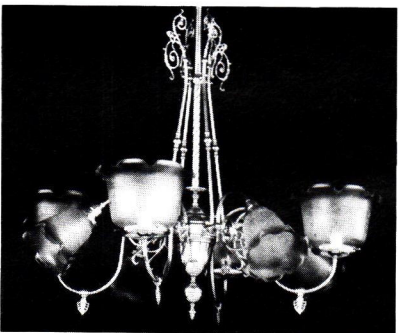
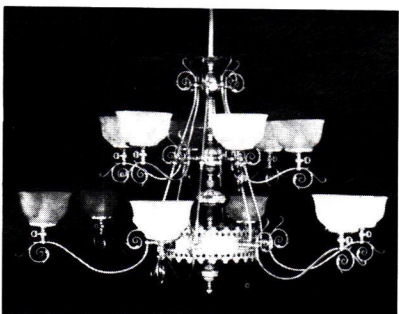
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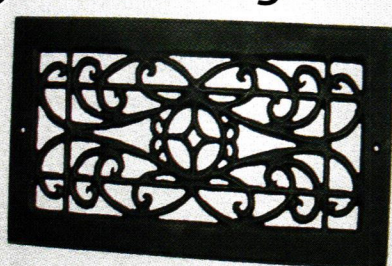
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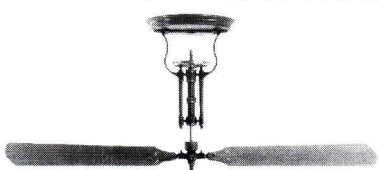
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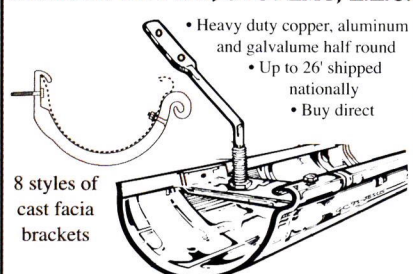
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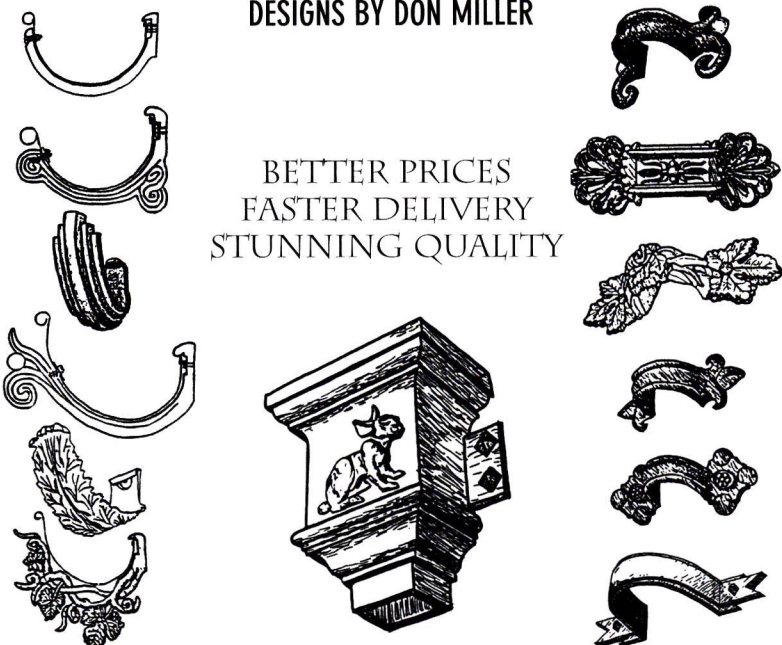


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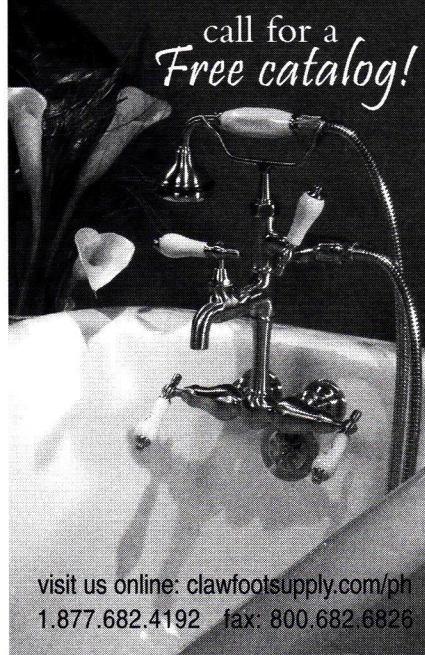
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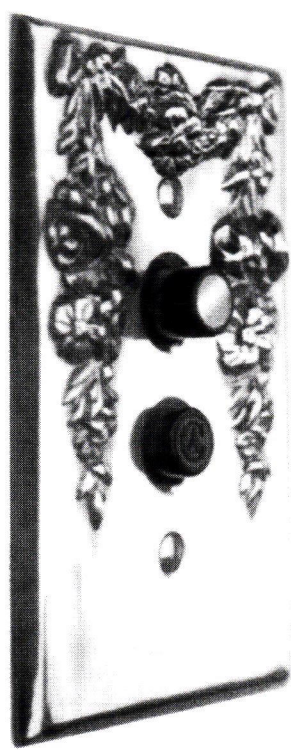
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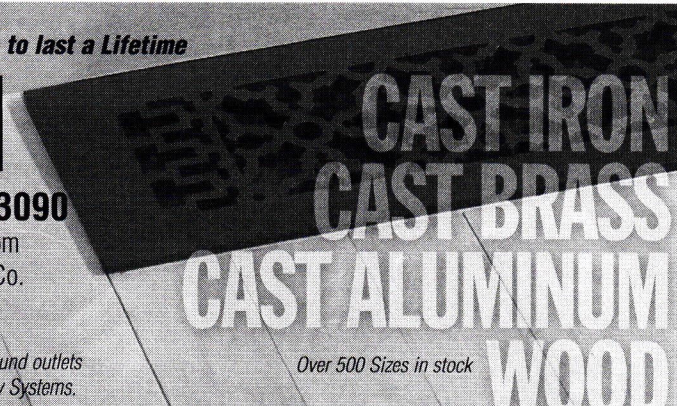
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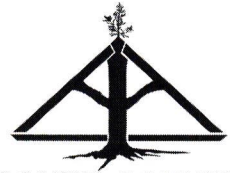
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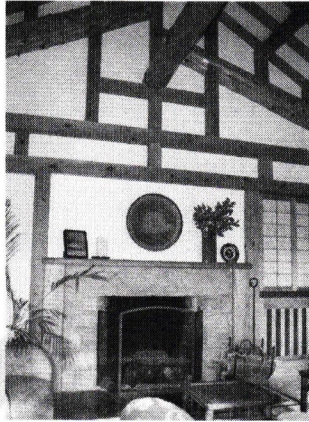


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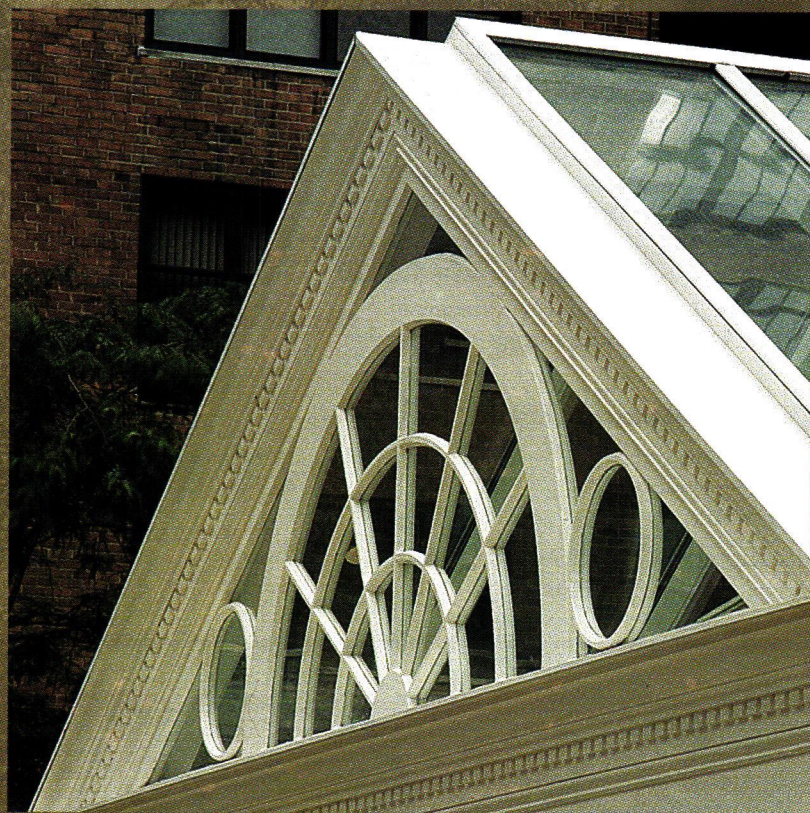


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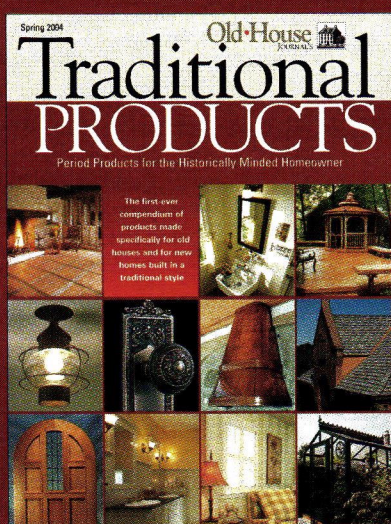
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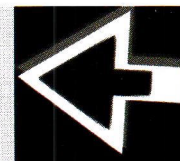
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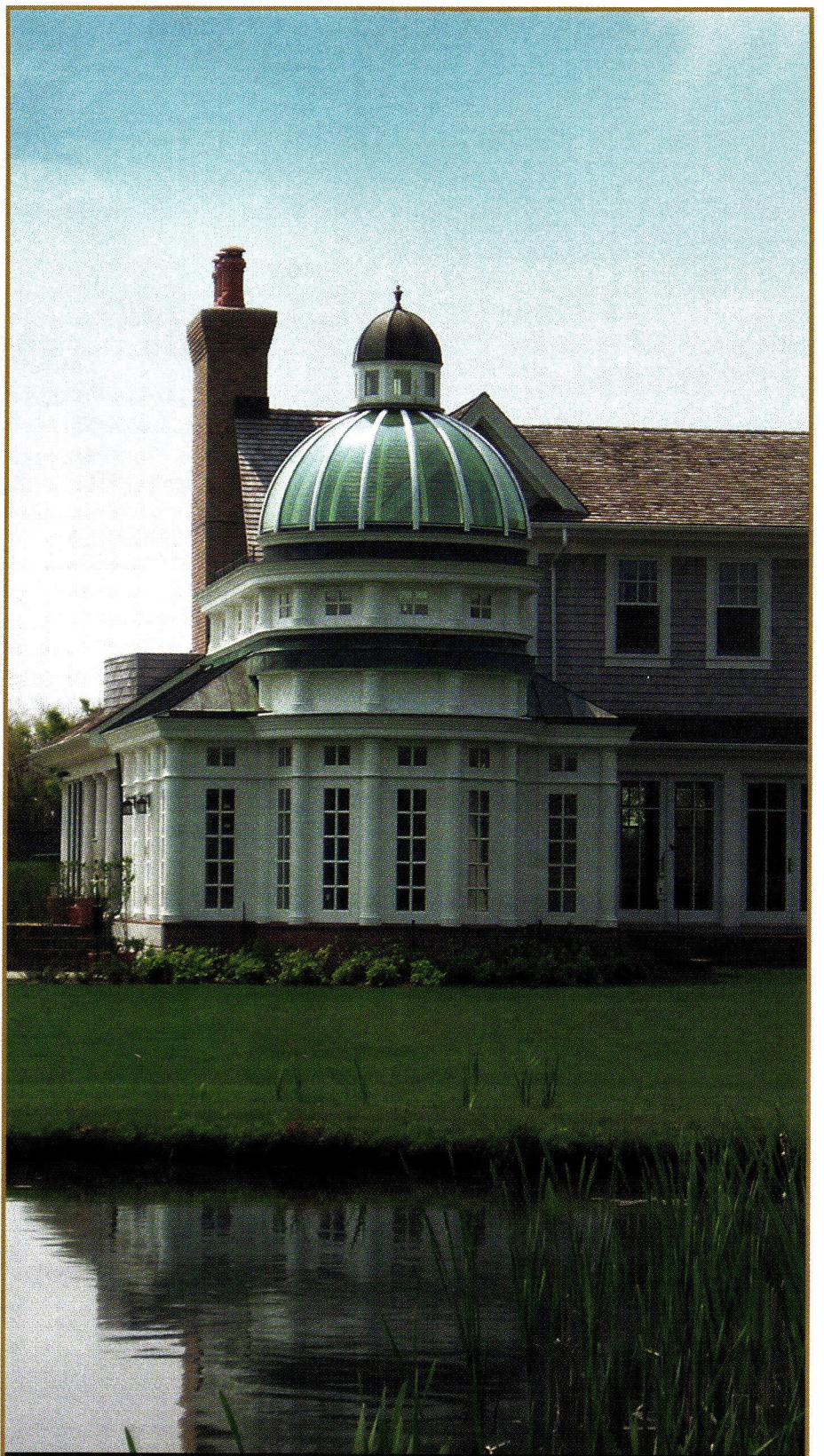
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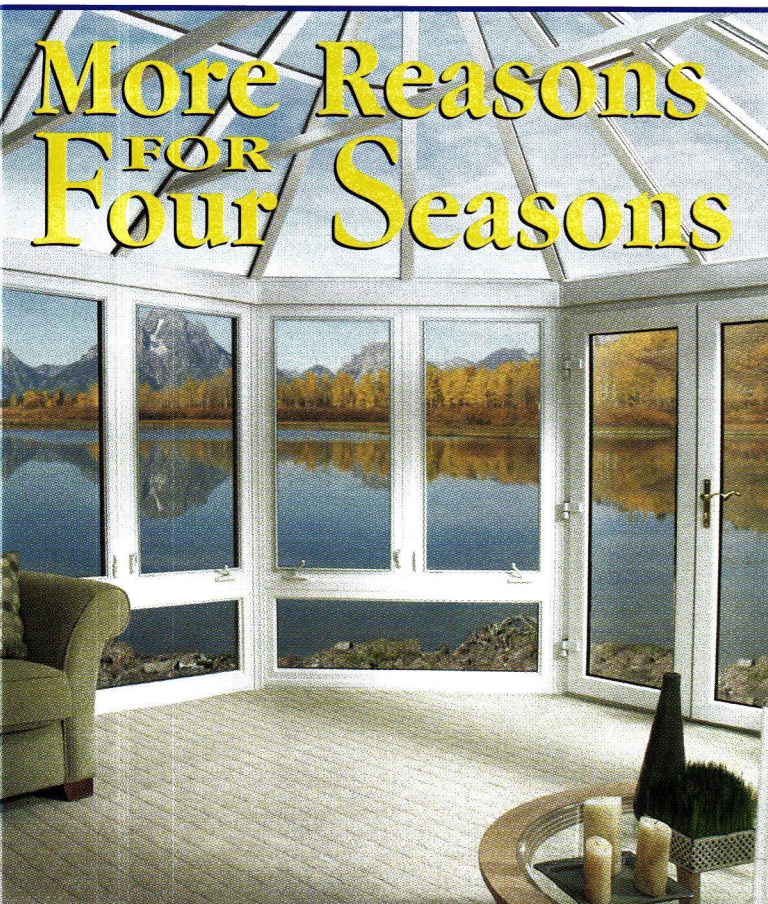
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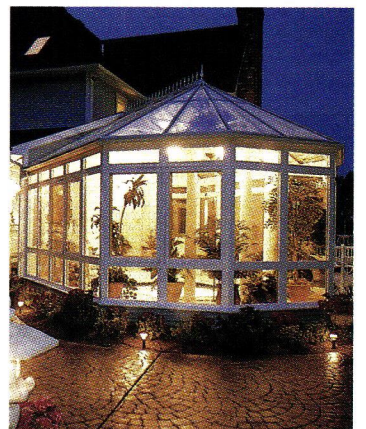


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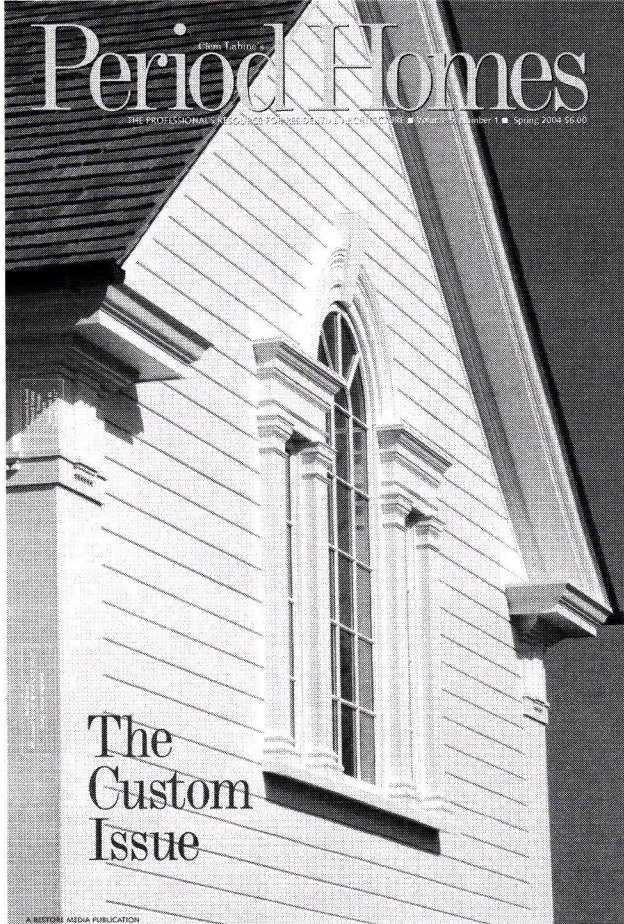
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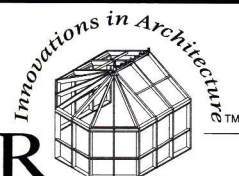
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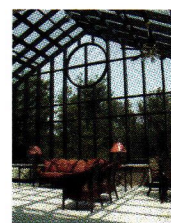


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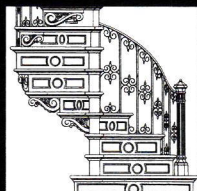
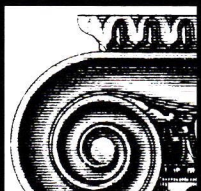
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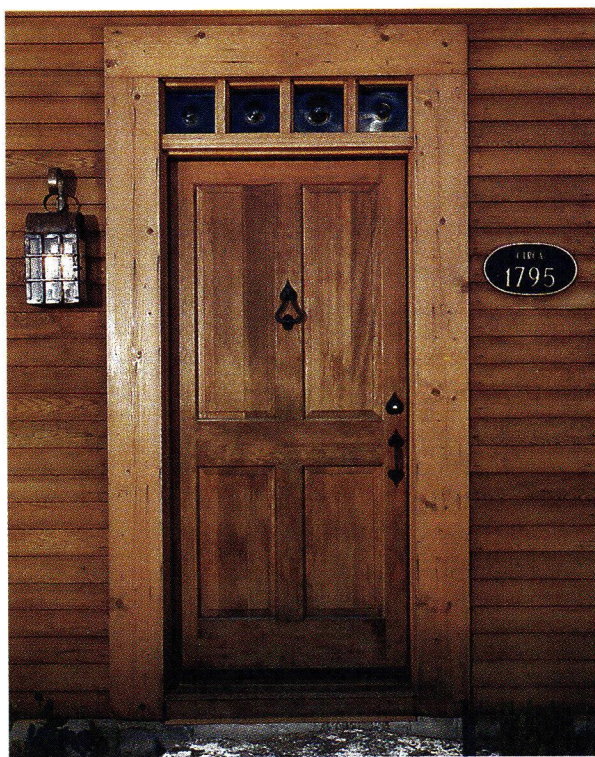
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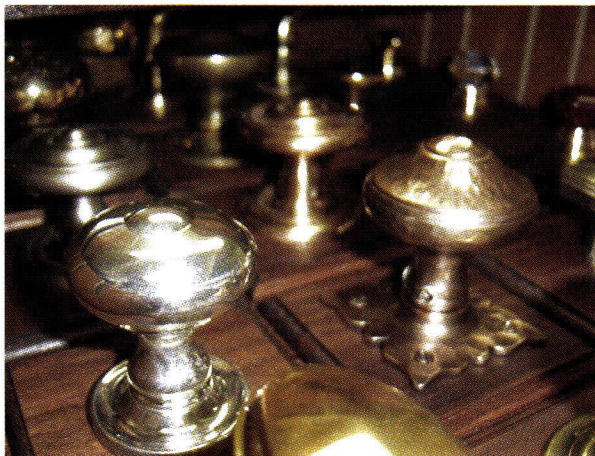
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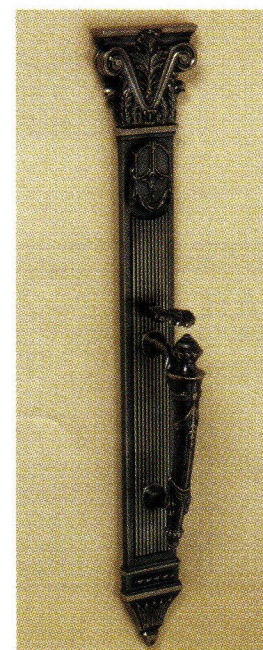


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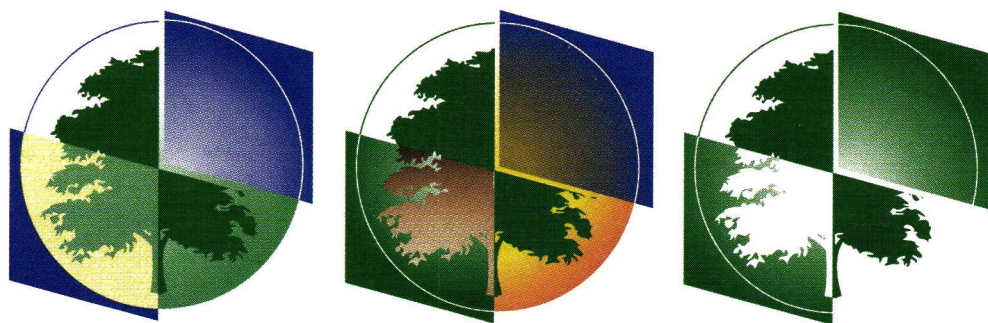
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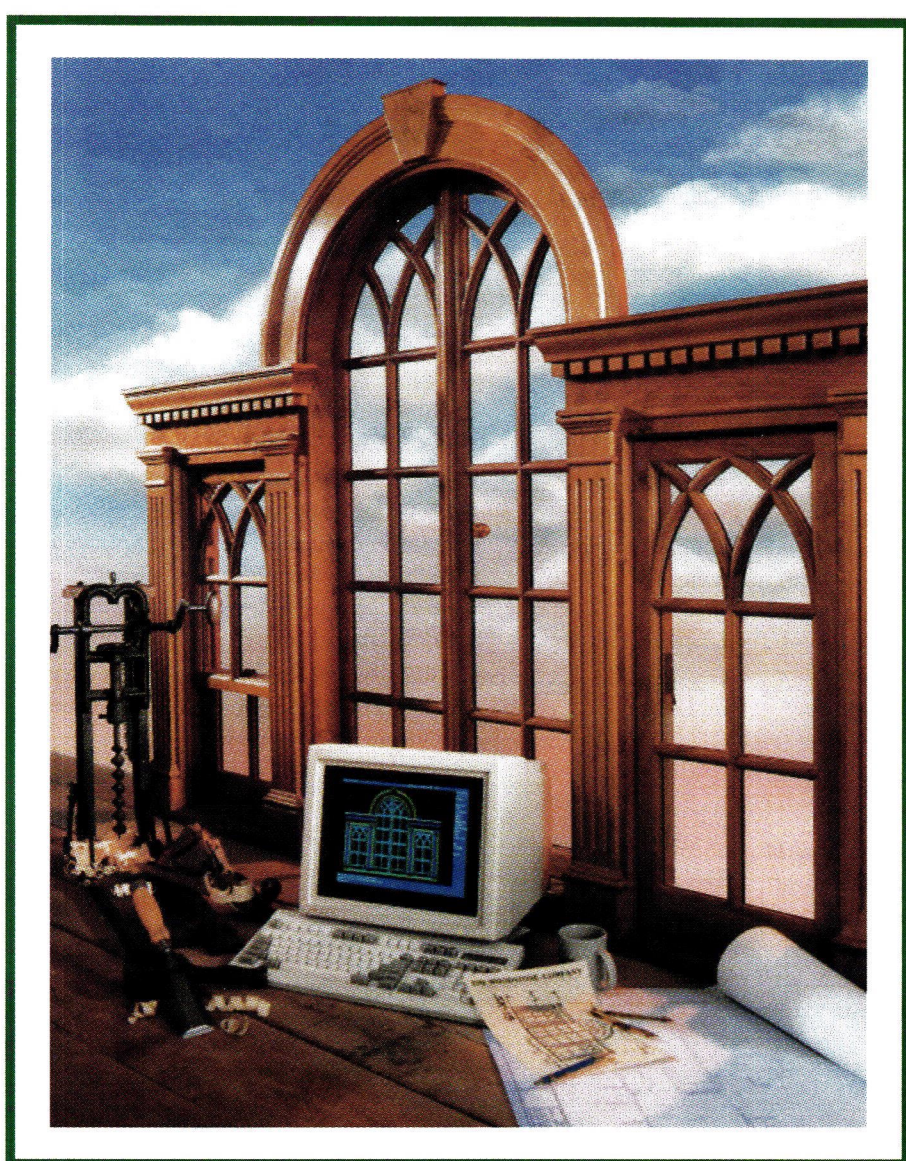
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Manufacturer of hardware reproductions for the Historic Charleston Foundation: glass doorknobs, rosettes, bin pulls, push plates & more; Victorian, Eastlake, Art Nouveau, Mission & Art Deco styles; many classic patterns; cast in iron, brass & bronze; hand finished; for modern & antique doors & shutters & windows.

Write in No. 1214

## Cirecast, Inc.

415-822-3030; Fax: 415-822-3004  
www.cirecast.com  
San Francisco, CA 94124

Manufacturer of museum-quality reproduction door & window hardware, historical lighting & decorative metalwork from American manufacturers of the 19th & 20th centuries: large-scale custom work; knobs/escutcheons, locksets, hinges, door knockers, doorbells, push plates, kick plates, lever handles, cremone bolts, pocket-door hardware, window locks & lifts & wall-mounted exterior lighting; brass, bronze, steel, nickel & ductile & cast iron.

Write in No. 244



This Victorian-style decorative screen door was manufactured by Coppa Woodworking.

## Coppa Woodworking

310-548-4142; Fax: 310-548-6740  
www.coppawoodworking.com  
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; storm doors; steel & wood security doors; wood window & door screens; pine, Douglas fir, red oak, mahogany, cedar & redwood; any color stain or paint; benches & Adirondack furniture; restoration services.

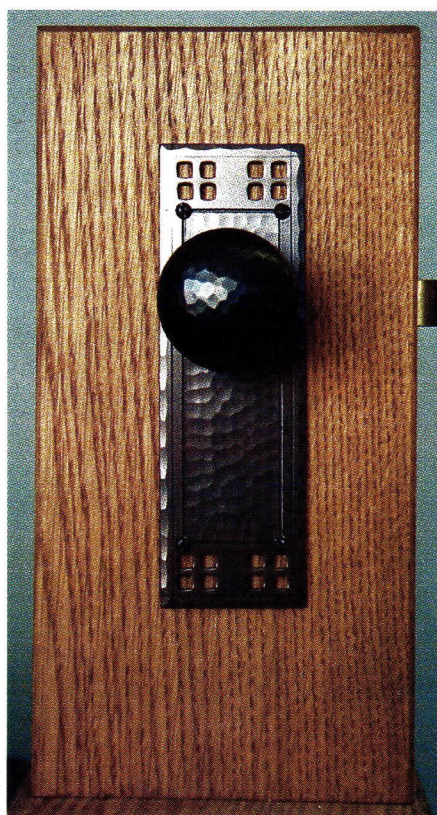
Write in No. 9600

## Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076  
www.craftsmenhardware.com  
Marceline, MO 64658

Manufacturer & custom fabricator of Arts & Crafts-style lighting & copper hardware: interior & exterior; chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push & kick plates, lever handles & drapery & pocket-door hardware.

Write in No. 6980



The Pacific screen-door hardware, including both knob and escutcheon, is supplied by Craftsmen Hardware.

## Crown City Hardware Co.

626-794-1188; Fax: 626-794-2064  
www.restoration.com  
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; Victorian & Arts & Crafts styles; wrought iron/steel & brass.

Write in No. 432



The Elaine Series knob and escutcheon, model # 901A from Crown City Hardware, is from the company's extensive line of Victorian hardware.

## Customlightstyles.com

707-547-9909; Fax: 707-538-5543  
www.customlightstyles.com  
Santa Rosa, CA 95409

Designer & fabricator of interior, exterior & landscape lighting: lanterns, sconces, pendants, ceiling fixtures & chandeliers; hand-forged iron, brass & copper; more than 90 painted & 16 metal finishes; Turn of the Century, Spanish/Mediterranean, Arts & Crafts & Colonial styles; restoration, refitting, historic reproductions & custom designs; English, French, Italian, Colonial & contemporary door hardware.

Call for more information

## D.J.A. Imports, Ltd.

718-324-6871; Fax: 718-324-0726  
www.djaimports.com  
Bronx, NY 10466

Nationwide distributor of architectural metal & components for gates in steel, stainless steel & brass: railings & stairs; gate & door hardware; cantilever gate system; reproductions & custom orders; machinery for the metal industry; specialty items.

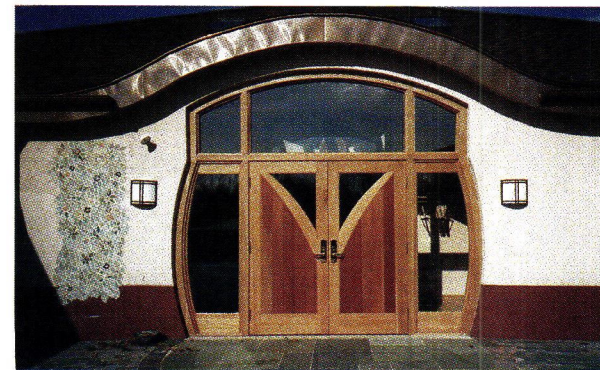
Write in No. 264

## Drums Sash & Door Co., Inc.

570-788-1145; Fax: 570-788-3007  
www.drumssashanddoor.com  
Drums, PA 18222

Custom fabricator of replacement sash: entryways, doors, windows, moldings, mantels, raised-panel shutters & storm & screen doors; all sizes & layouts; large choice of profiles & woods; combination storm & screen doors with aluminum or brass wire; crossbuck combinations; pine, red oak, birch & Spanish cedar.

Write in No. 1139



Entryways are available from Drums Sash & Door in pine, red oak, birch and Spanish cedar.



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*E.R. Butler's model #1426/1335 French door hardware is fit for a castle — complete with a crown on the crest.*

## E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305

[www.erbutler.com](http://www.erbutler.com)

New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; preservation & restoration services; consultation services.

**Write in No. 2260**



*This lower panel of an entry door was hand carved in walnut by Erik Wyckoff.*

## Erik Wyckoff Artworks

612-617-0446; Fax: Same as phone

2303 Kennedy St. NE

Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine cellar doors; most wood species.

**Write in No. 298**

## Fenestra America, LLC.

800-397-6060; Fax: 718-209-8273

[www.fenestra-america.com](http://www.fenestra-america.com)

Brooklyn, NY 11234

Manufacturer of custom all- & clad-wood windows: European casement, round top, oval & round; neoprene weatherstripping; French, swing, sliding & foldaway doors.

**Write in No. 1212**

## Gingerbread Man

530-622-0550; Fax: 530-622-8552

[www.gingerbreadman.com](http://www.gingerbreadman.com)

Placerville, CA 95667

Manufacturer of Victorian gingerbread, screen doors, porch parts, spandrels, gable ornament, ceiling medallions, fence pickets, sawed balusters, brackets, signs, roof ridge cresting, cupolas, arbors & more: custom design services.

**Write in No. 1364**

## GlassCraft Door Company

713-690-8282; Fax: 713-690-0009

[www.gcdoor.com](http://www.gcdoor.com)

Houston, TX 77043

Manufacturer & supplier of wood, decorative glass, wrought iron, ornamental steel doors, transoms, sidelites & decorative windows: mahogany, alder, oak & Spanish cedar; pre-finished & pre-hung units.

**Write in No. 1367**

## Goodwin Associates

585-248-3320; Fax: 585-387-0153

[www.goodwinassociates.com](http://www.goodwinassociates.com)

Rochester, NY 14618

Distributor & supplier of interior & exterior millwork: stock & custom balustrade systems; ornamental ceilings, cornice moldings, columns, capitals, door & window surrounds, brackets, corbels, ceiling medallions, niches, domes, crowns & frieze moldings; wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer.

**Write in No. 806**

## Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809

[www.grabillwindow.com](http://www.grabillwindow.com)

Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: lift-&-slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.

**Write in No. 1910**



*Grabill fabricates custom doors in pine, cherry, mahogany, teak, oak, Douglas fir and cypress.*

## Guerin, P.E.

212-243-5270; Fax: 212-727-2290

[www.peguerin.com](http://www.peguerin.com)

New York, NY 10014

Manufacturer of handmade period hardware: bathroom fixtures & accessories; furniture, door, bath & builders hardware; Louis XIV, Art Deco & other styles; tables & objets d'art; since 1857; brochure \$25.

**Write in No. 343**

## Hahn's Woodworking Company, Inc.

908-793-1415; Fax: 908-793-1420

[www.hahnswoodworking.com](http://www.hahnswoodworking.com)

Branchburg, NJ 08876

Manufacturer of wood garage & carriage-house doors & traditional swing-out & sliding barn doors: clear mahogany, Spanish cedar & other species; cabinet-grade joinery & true-divided-lite windows; insulated & custom glass; custom wood entry doors with traditional mortise-&-tenon joinery that match or complement custom garage doors; restoration services; since 1984.

**Write in No. 6640**



*Hahn's Woodworking custom manufactures doors from mahogany, Spanish cedar and other premium hardwoods.*

## HB&G

800-264-4424; Fax: 334-566-4629

[www.hbgcolumns.com](http://www.hbgcolumns.com)

Troy, AL 36081

Manufacturer of PermaPorch system: load-bearing PermaCast columns, grand balustrade systems, PermaPorch & deck railing, load-bearing PermaPost porch posts, PermaCeiling, moldings, medallions & entrance features.

**Write in No. 380**

## Historic Doors by Hendricks

610-756-6187; Fax: 610-756-6171

[www.historicdoors.com](http://www.historicdoors.com)

Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction.

**Write in No. 3570**



*Doors and entryways can be custom designed and manufactured by Historic Doors by Hendricks with art-glass sidelites.*



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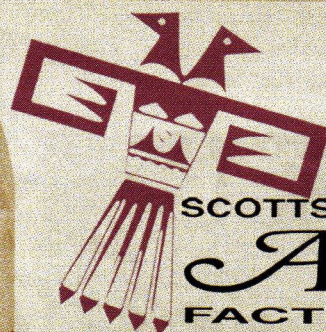
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## Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493  
www.historicalarts.com  
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.

Write in No. 1210

## House of Antique Hardware

888-223-2545; Fax: 503-233-1312  
www.houseofantiquehardware.com  
Portland, OR 97232

Supplier of door, window, cabinet & bath hardware: stair rods & dust corners; push-button switches; brass tube, solid brass & plated steel; original antique & vintage reproductions; Victorian & Arts & Crafts.

Write in No. 339



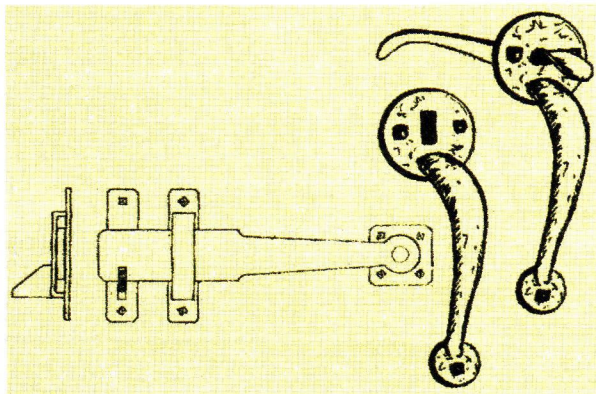
This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine different finishes.

## James Peters & Son, Inc.

215-739-9500; Fax: 215-739-9779  
1934-40 N. Front St.  
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates & barns; stable hinges, shutter dogs, pull rings, door latches, slide bolts & more; new reproduction hardware; wrought steel with black finish & wrought iron.

Write in No. 1240



James Peters & Son's double-handle regular latch is model #9102 in the company's catalog.

## Jim Illingworth Millwork, LLC

315-232-3433; Fax: 315-232-3645  
www.jimillingworthmillwork.com  
Adams, NY 13605

Manufacturer of wood windows & doors: screens & storms; window restoration materials; exterior & interior; custom & historic replicas.

## Johnson Millwork, Inc.

860-267-4693; Fax: 860-267-1611  
www.johnsonmillwork.com  
East Hampton, CT 06424

Manufacturer of custom period-style wood windows, doors & entryways since 1950: porch parts; turned posts to 12 ft., railings, balusters, circular & elliptical work; replications.

Call for more information



The strap hinges with matching thumb-latch set and cane bolts were manufactured by Kayne & Son for this traditional double door.

## Kayne & Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303  
www.customforgedhardware.com  
Candler, NC 28715

Custom fabricator of hardware: functional & dummy, straight or curved strap hinges, various designs of HL hinges, cane & drop surface bolts, locks, locksets, custom butt hinges, knockers & sash locks; gate, cabinet, bathroom & shutter hardware; fireplace grates, tools & accessories; weathervanes; hand-forged & cast-bronze thumb-latch sets, dummy handles & pulls; hand-forged steel, wrought iron/steel & cast brass/bronze; repair, custom restoration & reproduction; brochure \$5.

Call for more information

## King Architectural Metals

800-542-2379; Fax: 800-948-5558  
www.kingmetals.com  
Dallas, TX 75228

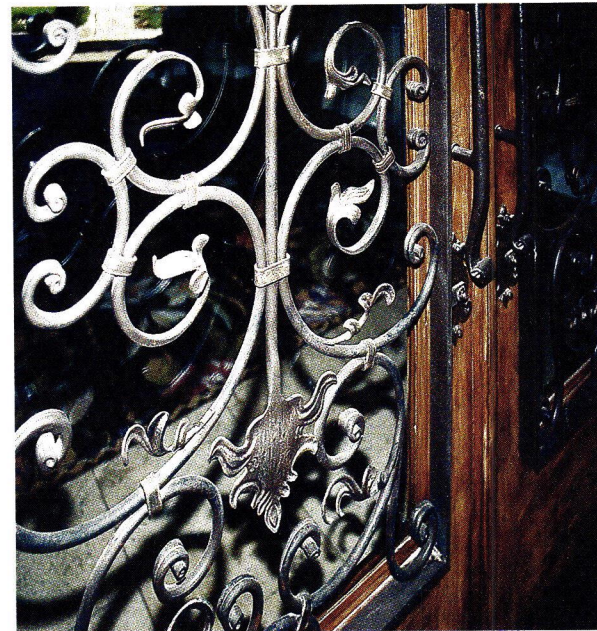
Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, balustrades, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.

Write in No. 270

## Leonard Metal Art Works

800-522-4766; Fax: 888-699-9666  
www.grand-stairs.com  
Lansdale, PA 19446

Custom fabricator of ornamental metalwork: gates, fences & stair railings; door handles, lock plates, locks & hinges; wrought iron, brass, bronze & stainless steel; old world, Baroque, Gothic, French Provincial & Art Deco; old-world door hardware.



Ornamental metal ironwork fabricated by Leonard Metal Art Works can be used on fine doors, gates and railings.

## Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519  
www.maguireironcorporation.com  
Richmond, CA 94801

Manufacturer & supplier of door, cabinet, window, shutter & other hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons, bell pulls & mailbox hardware; lanterns; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.

Write in No. 7600



This hand-forged lever handle from Maguire Iron is typical of the company's line of hand-finished door hardware.

## Melton Classics, Inc.

800-963-3060; Fax: 770-962-6988  
www.meltonclassics.com  
Lawrenceville, GA 30042

Manufacturer of architectural elements: columns, moldings, balustrades, door & window features, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast stone & synthetic stone; custom styles & authentic Classical designs.

Write in No. 4100

## Metropolitan Artifacts

770-986-0007; Fax: 770-457-8670  
www.metropolitanartifacts.com  
Atlanta, GA 30341

Importer of European & American architectural antiques: European-style staircases with iron balustrades & newel posts; lanterns, sconces & chandeliers; clawfoot tubs & antique & reproduction fixtures; stained- & beveled-glass windows; fencing, iron gates & balconies; entry doors & door hardware, mantels, sculpture & garden ornament; iron & bronze columns; cast bronze, bronze, cast iron, iron & fiberglass; custom fabrication services.

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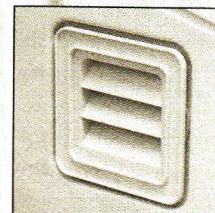
Made from high-density polyethylene and engineered to exacting specifications, the Ultra Series door provides safe and code-compliant basement access, weather-tight performance and easy operation — all with virtually no maintenance.

The Ultra Series door will never rust, rot or need painting. It's simulated wood texture and pleasing driftwood color complements almost any home's exterior, and interchangeable side panel inserts allow homeowners to easily add light or ventilation to their basement areaway.

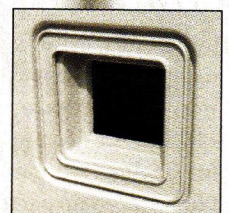
Light-weight, easy to install and backed by a 25-year warranty, The Ultra Series is ideal for both new construction and replacement applications.



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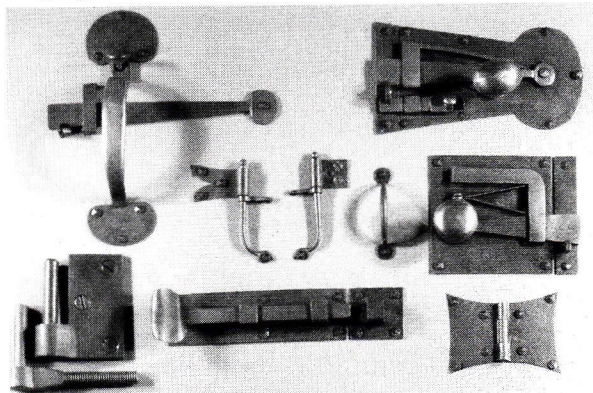
WRITE IN NO. 6920



## Mitchell, D.C.

302-998-1181; Fax: 302-994-0178  
www.dcmitchell.org  
Wilmington, DE 19804

Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.



Period door hardware is supplied by D.C. Mitchell in hand-forged iron and hand-cast bronze.

## Moulding Associates, Inc. (MAi)

800-394-6680; Fax: 972-487-6584  
www.maidoors.com  
Wylie, TX 75098

Manufacturer of exterior & interior doors of various hardwoods: grand entryways, TDL & panel in round top, eyebrow & traditional; insulated, beveled & art-glass panels, sidelites & transoms; Biltmore Estate licensee for exclusive door designs, newels, grand newels & baluster stair parts; pre-hanging & pre-finishing in a variety of stains.

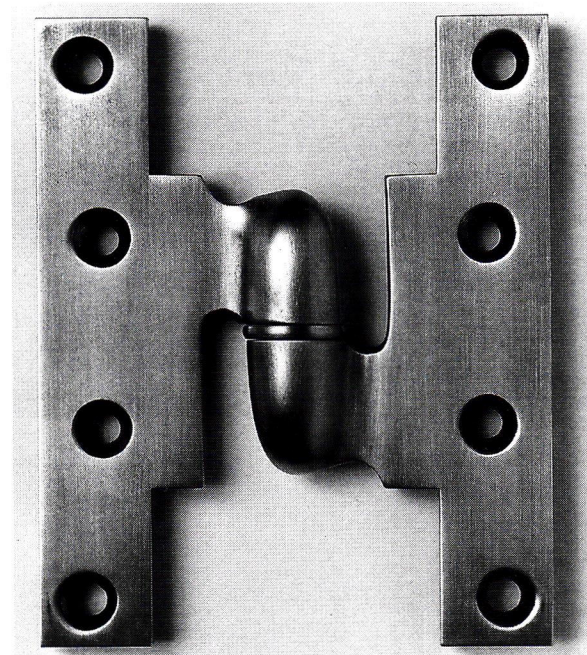
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## Nanz Custom Hardware, Inc.

212-367-7000; Fax: 212-367-7375  
www.nanz.com  
New York, NY 10013

Designer & manufacturer of period-style residential door & window hardware: Gothic to modern; specialized finishes; works directly with architects, designers & builders; consultation, specification & restoration services.

Write in No. 1150



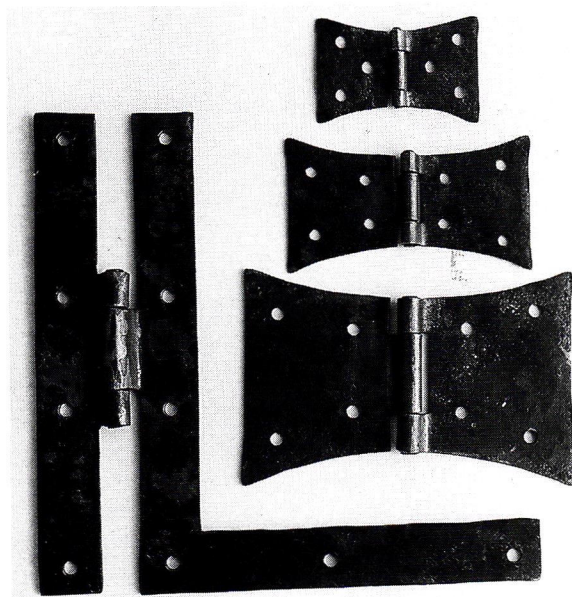
This Olive Knuckle Hinge from Nanz is 5 in. tall x 4 in. wide.

## Old Smithy Shop

603-672-4113; Fax: Same as phone  
www.oldsmythshop.com  
Brookline, NH 03033

Manufacturer of forged Early American & late-19th-century hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, cockshead & pintle strap hinges & door knockers; window locks & pins & curtain holdbacks & rods; historic consultations; wrought iron.

Write in No. 285



These Early American H-L and butterfly hinges are available in three finishes from Old Smithy Shop.

## Phelps Co.

802-257-4314; Fax: 802-258-2270  
www.phelpscompany.com  
Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys & chains, casement stays, locks, lifts, storm/screen hangers, bronze screen wire & sash weights; door hardware; same-day shipping for most items.

Write in No. 6001

## Randall Brothers, Inc.

800-476-4539; Fax: 404-875-6102  
www.randallbrothers.com  
Atlanta, GA 30371

Supplier of architectural millwork: wood windows & patio doors; Lincoln Windows are available in an array of standard sizes & shapes; stock & custom sizes; deck & door hardware; siding & columns; cornices & other moldings; oval, round, casement & double-hung; historic window replication & custom shapes.

Write in No. 1375

## Scottsdale Art Factory

800-292-0008; Fax: 800-292-0046  
www.artfactory.com  
Scottsdale, AZ 85260

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The model #6 Narrow Lite CMB Door with model #CMB-3 Glass is available from Sheppard Doors & Glass with 10- to 14-in.-wide sidelites.

## Sheppard Doors & Glass

713-807-1444; Fax: 713-807-1448  
www.craftsmandoor.com  
Houston, TX 77098

Manufacturer of stained- & leaded-glass doors, paneled doors, sidelites, transoms & entryways: Craftsman, Victorian & Southwest styles; custom stained & leaded glass; mostly mahogany; doorknobs, hinges, lever handles, locksets & thresholds; brass & plated brass.

Write in No. 857

## Sperlich Art Glass & Doors, Inc.

786-388-7522; Fax: 786-388-7523  
www.sperlich.com  
Miami, FL 33155

Custom fabricator of insulated leaded, beveled & stained art-glass doors, windows, sidelites, transoms & complete entryways: mahogany, fir, walnut, teak, oak, maple & more; any style; aluminum impact doors with insulated custom art glass & lighting; made in Germany.

Write in No. 1371



Sperlich custom manufactures art-glass doors, windows, ceilings and dividers.

## Sun Architectural Woodworks

207-625-7000; Fax: 207-625-4444  
www.sunarchitecturalwood.com  
West Baldwin, ME 04091

Custom designer & fabricator of residential millwork: doors & entrances, panel walls & wainscot, fireplace façades, functional cabinets & libraries; historic architecture, Palladian & double-hung windows.

Write in No. 2684

## The Bilco Company

203-934-6363; Fax: 203-933-8478  
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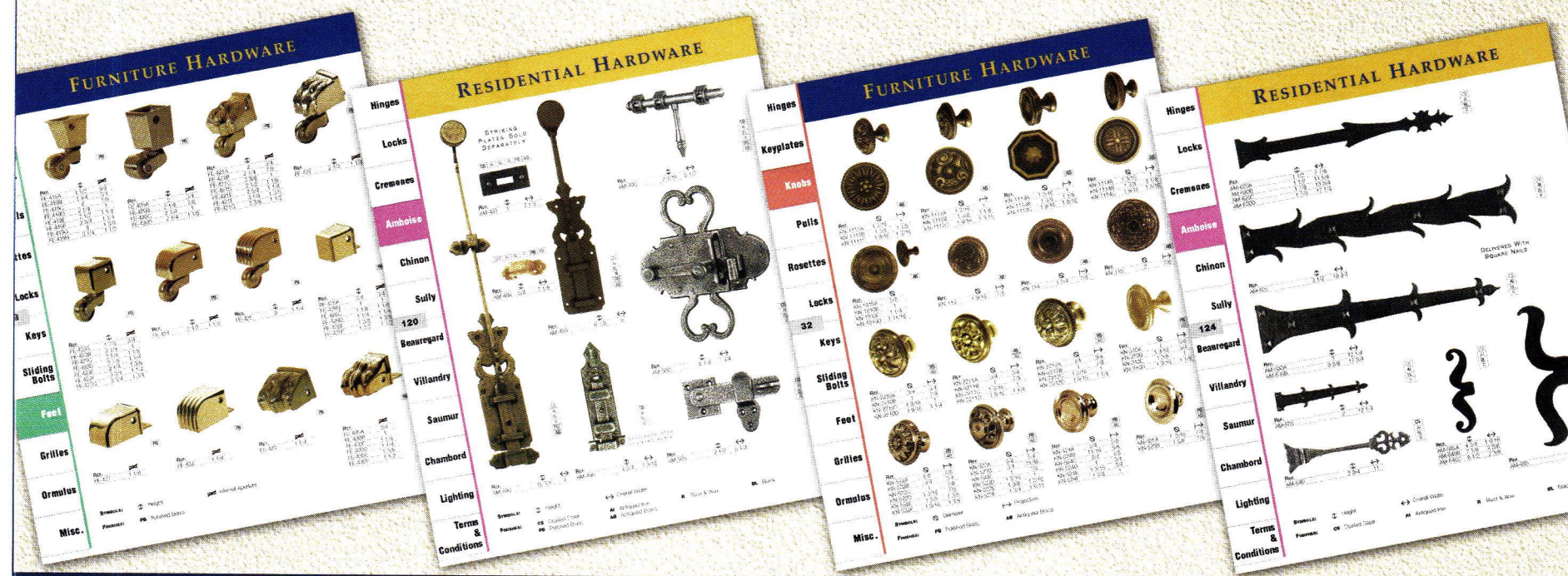
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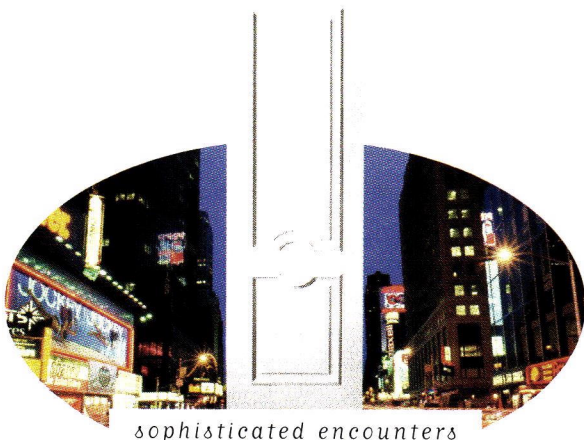
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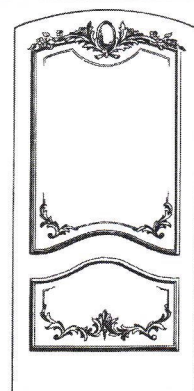


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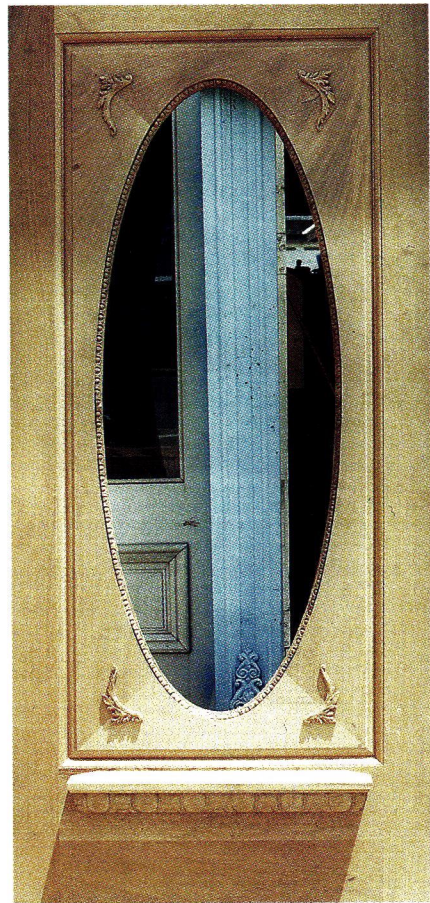
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**The Hamilton Decorative Collection, Inc.**  
800-900-3326; Fax: 212-760-3362  
www.hamiltondeco.com  
New York, NY 10001

Manufacturer of solid-bronze & brass hardware: floor & wall registers in many standard & custom sizes; door & bath hardware, mail slots, numerals, pulls, knobs, switch plates & more; many finishes. **Call for more information**



*The Wood Factory created this custom wood door with details to coordinate with the existing model.*

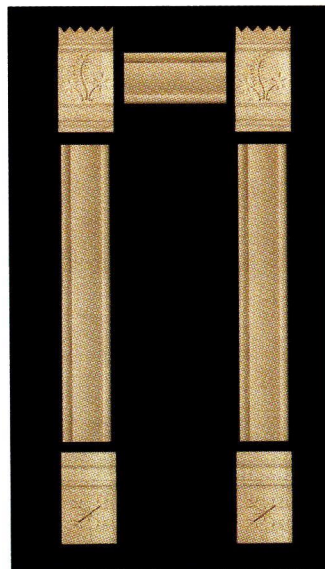
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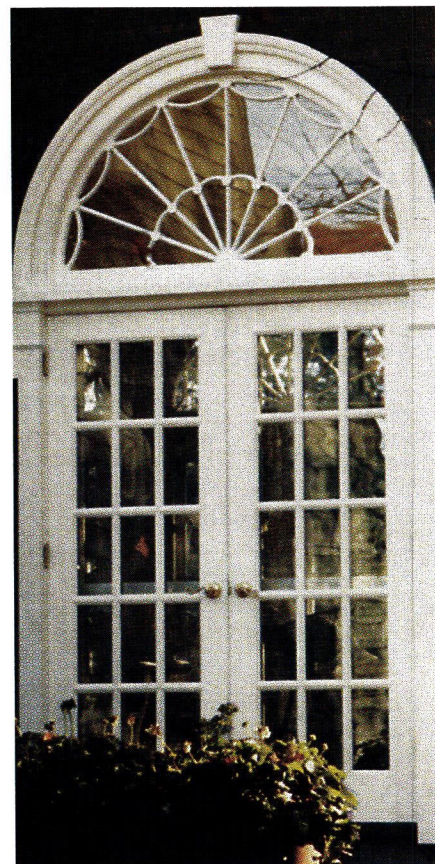
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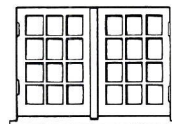
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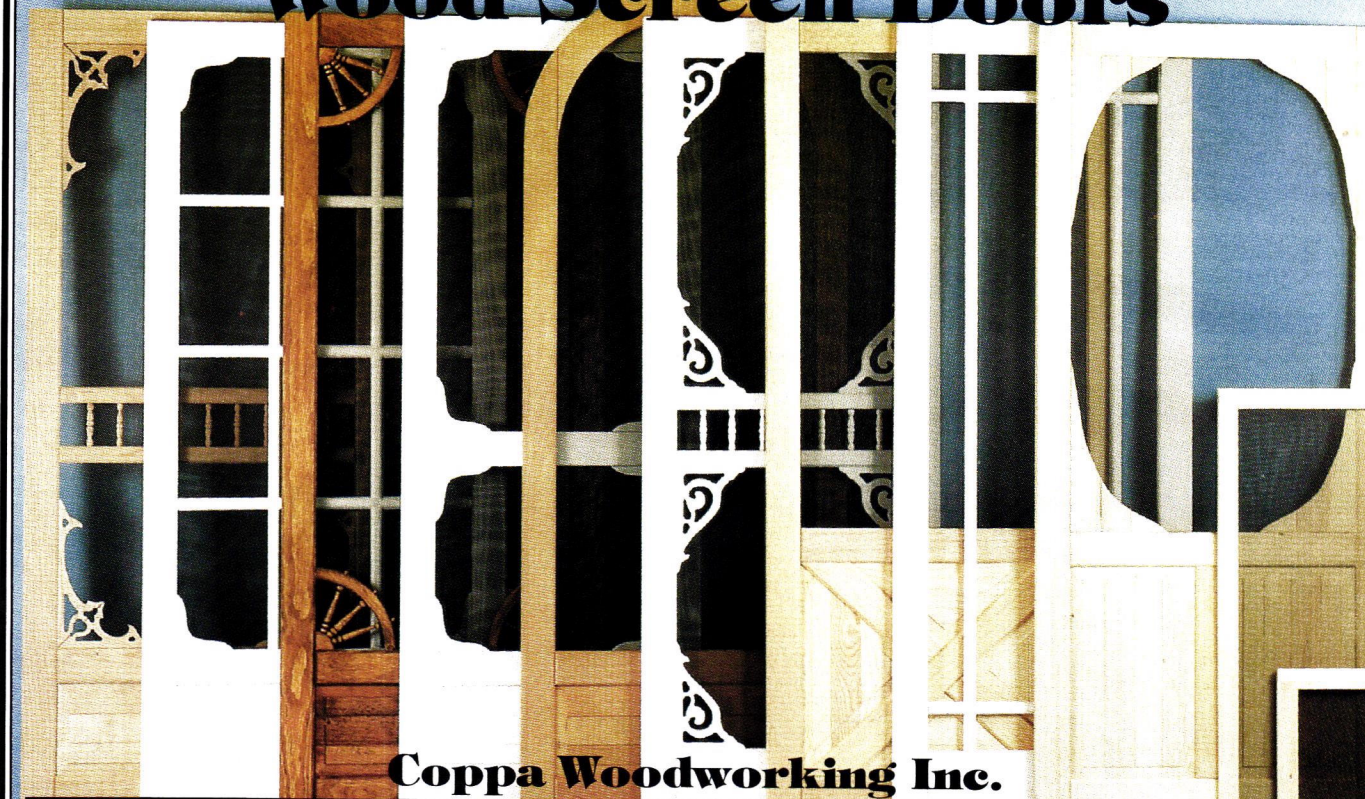
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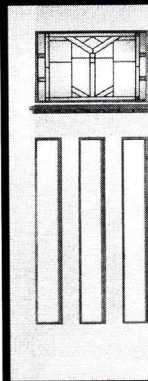
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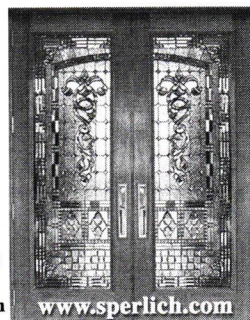
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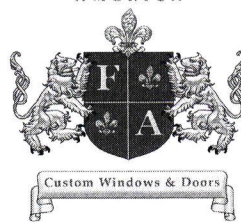
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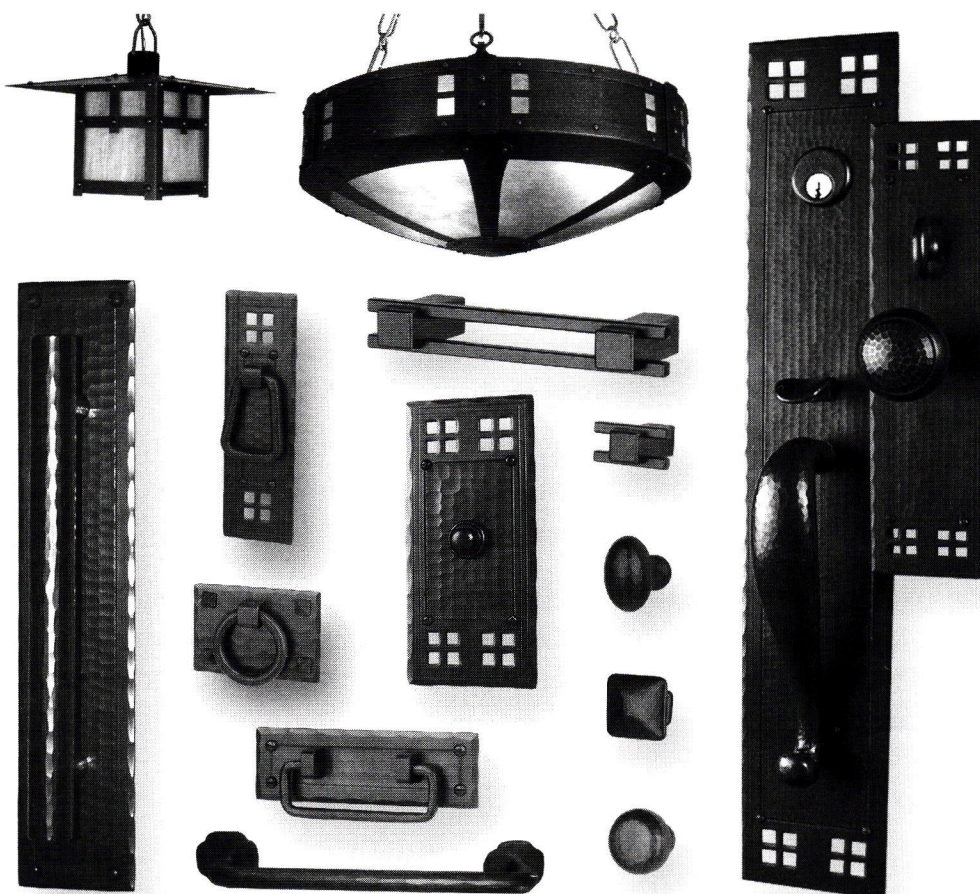
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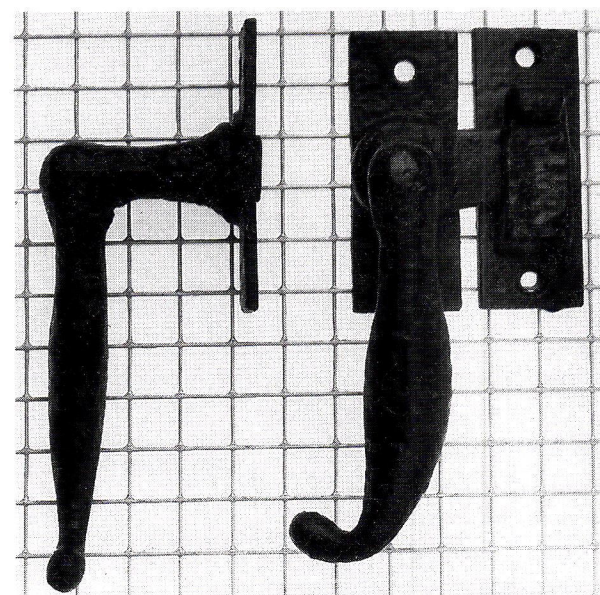
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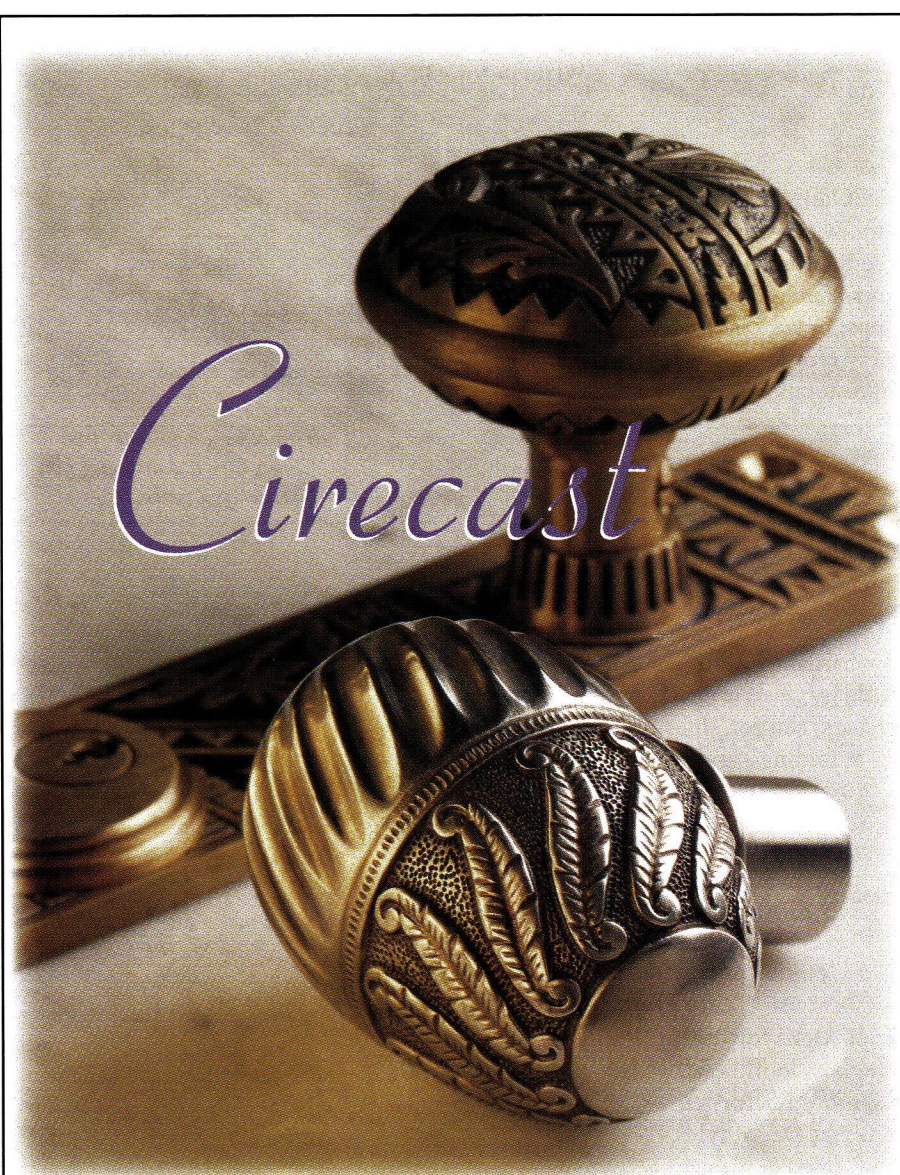
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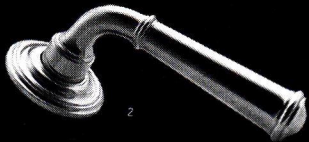
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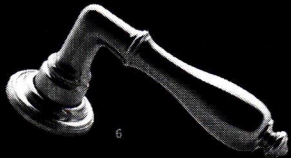


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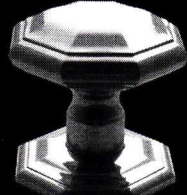
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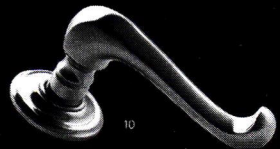
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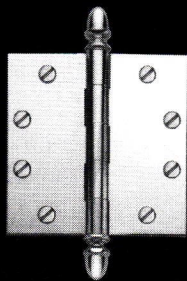


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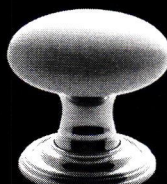
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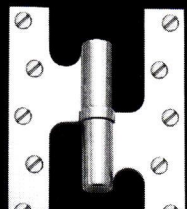
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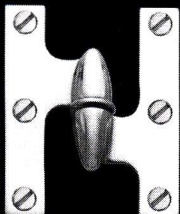


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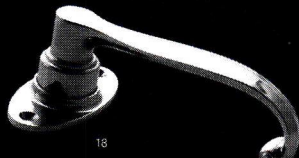
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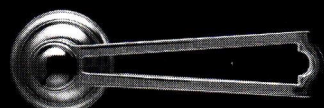
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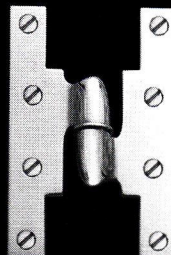
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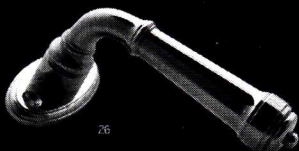


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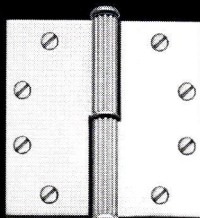


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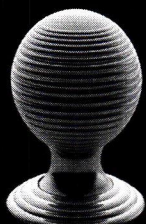
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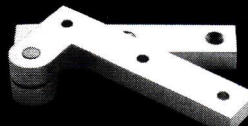
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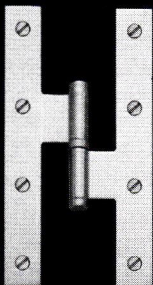


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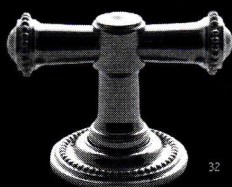


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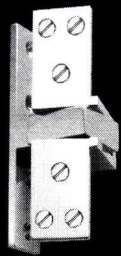
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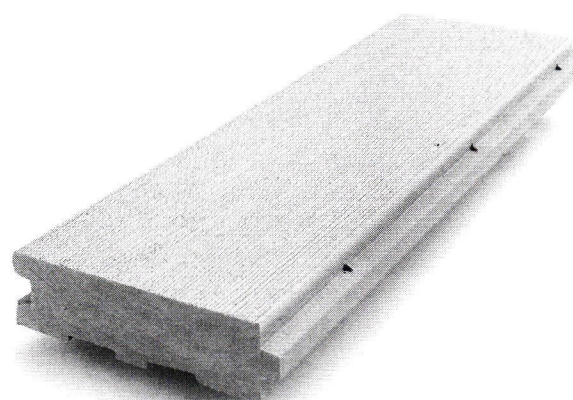
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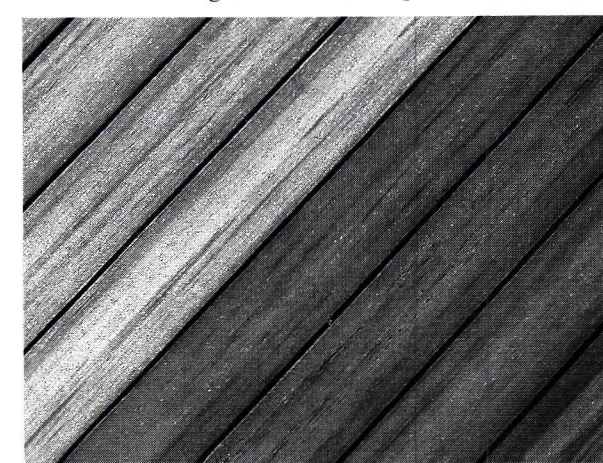
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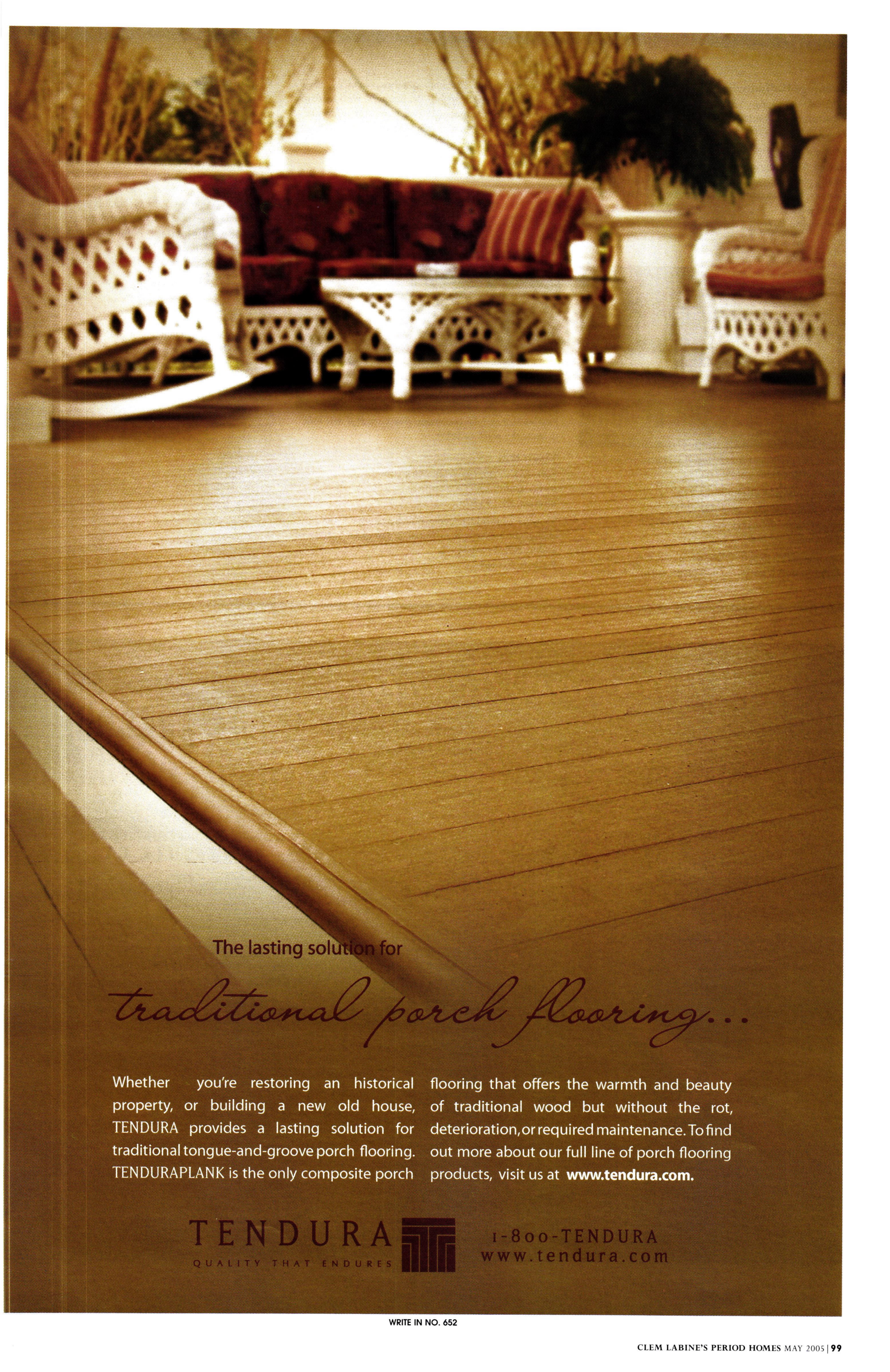
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Newel and porch posts from Vintage Woodworks were used for this decorative porch and stair railing.

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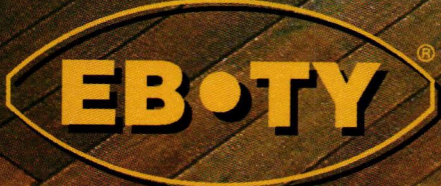
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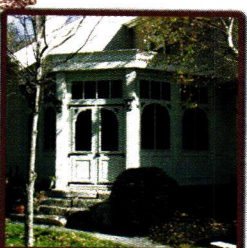
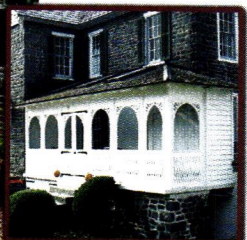
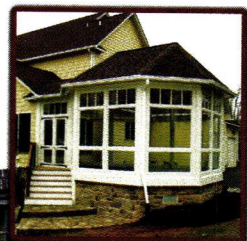
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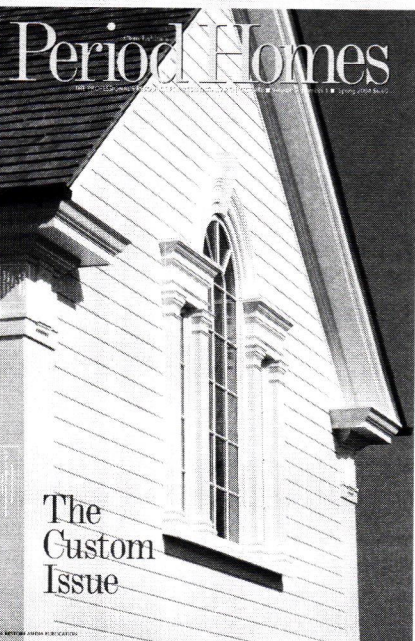
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WRITE IN NO. 7880



# Choosing Sides

The range of alternatives to traditional wood has made the process of selecting siding an increasingly complicated endeavor. *By Will Holloway*

As the quantity and quality of viable substitutes have increased in recent years, more and more designers and contractors are utilizing alternatives to traditional siding products. Concerns about the expense and quality of wood – many architects won't use the wood that's available – have led to a surge in the popularity of fiber-cement and engineered wood/composite siding products. The durability and cost-effectiveness of these substitutes depends on their application. Whether or not they satisfy the tastes of traditionalists is another question altogether.

In the days before the advent of such alternatives, siding choices were limited. Aluminum was widely used in the 1950s, but it is susceptible to denting and its color fades throughout time. Vinyl siding became popular in the years that followed as an affordable option requiring little maintenance; it is still widely used today, but is not exactly revered for its aesthetic qualities. For those with traditional sensibilities, wood has always remained the siding of choice.

## Wood

Though pine, fir, spruce, cypress and redwood are also used regionally, cedar has always been the standard of wood siding species. Whether used as bevel lap, ship lap, board-and-batten or as shingles, wood is aesthetically pleasing, durable if well-maintained and can be painted to match the homeowner's tastes.

Liberty Cedar of West Kingston, RI, offers western red cedar bevel siding and red, yellow and eastern white cedar shingles. Their selection also includes a variety of patterned siding in western red cedar, Atlantic white cedar and Douglas fir. Lloyd Sherman, sales manager at Liberty Cedar, doesn't necessarily see his company as competing directly with engineered wood products. "We tend to be in a niche high-end market," he says. "We are fairly purist in our offering – so, in a sense, we are not competing with these newer composite products."

Other suppliers include Bear Creek Lumber of Winthrop, WA, which offers bevel, clapboard, channel rustic, board-and-batten and tongue-and-groove siding in western red cedar, Alaskan yellow cedar, Port Orford cedar and redwood.

Despite complaints ranging from lack of quality to expense, many designers contend that traditional wood siding is still the best option for today's discerning homeowner. For Russell Versaci, AIA, of Versaci Neumann & Partners of Middleburg, VA, traditional products remain the siding of choice – if expense is not an issue. "The starting point for me is the classic products," he says. "The best option is still cedar, redwood or cypress. I would always recommend wood for my clients if they can pony up the money."

In terms of value, both initial costs and long-term maintenance costs associated with durability should be considered. Wood is expensive, requires regular maintenance and is susceptible to rotting, splitting, checking, cupping and insect infestation. These factors, added to a shortage of good-quality, knot-free old-growth cedar, have contractors and designers scrambling for more cost-effective and durable products.

"I have been looking very hard for alternative materials because of expense, and in some cases because of permanence and durability," says Versaci. "In the course of identifying materials that work, I consider materials that I consider to have an



Engineered-wood lap siding from Louisiana-Pacific, made from wood chips treated and formed with resins and waxes, can be pressed with a cedar texture finish.

authenticity value to them. The issue for me is passing the authenticity test."

## Fiber-Cement

Composed of cement, cellulose fibers and ground sand, fiber-cement siding offers several advantages to wood. When properly installed, it resists deterioration, holds paint three to four times longer, is non-combustible and resistant to pests. As it is a relatively new product and doesn't have much of a performance history, claims of its durability are purely conjecture. Yet given its apparent durability – most manufacturers guarantee fiber-cement siding for 50 years – its cost effectiveness should, like wood, be measured in terms of its initial cost and long-term maintenance costs.

Not only is fiber-cement siding initially less expensive than wood siding, it also requires less constant upkeep, making it an even more cost-effective alternative. It should be noted that the durability of this product hinges on it being properly installed; because moisture can compromise the integrity of fiber-cement, it must be kept completely dry prior to installation.

"In our residential work, wood siding is rarely an option due to both cost and maintenance," says Don Kaliszewski, AIA, of Urban Design Associates in Pittsburgh, PA. "We specify primarily fiber-cement lap siding and panels, along with engineered lumber, cellular PVC and polyurethane trim. Hardie, Georgia-Pacific PrimeTrim and Marley Moldings have performed well for us. The materials allow us to use color freely and the joinery is not too different in appearance from that of wood."

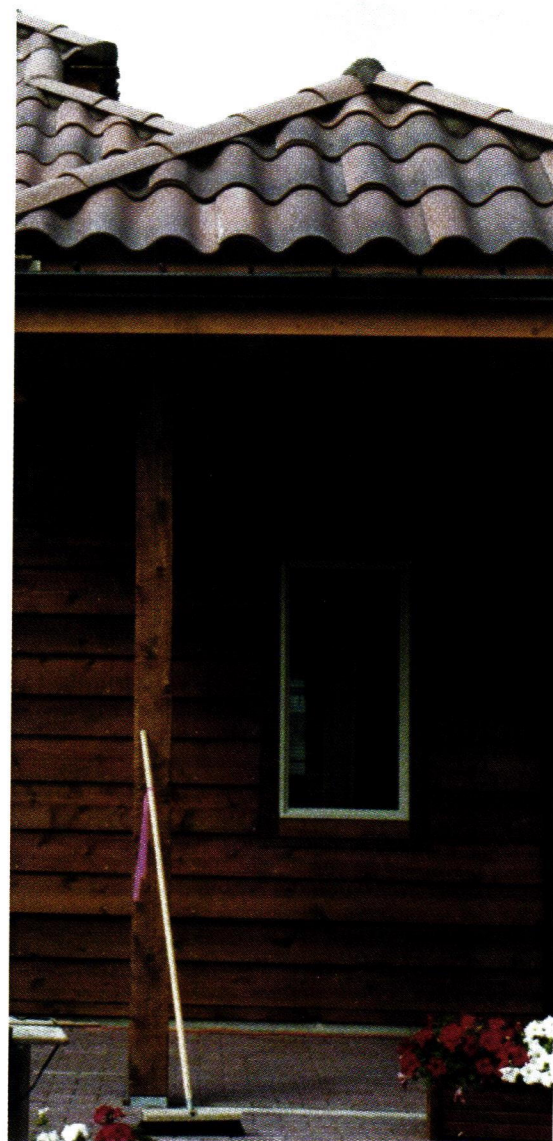
James Hardie Building Products, an Australian company with U.S. operations based in Mission Viejo, CA, offers a variety of fiber-cement lap, shingle and vertical siding options. Hardiplank Lap Siding is available in six styles: select cedarmill, smooth, beaded cedarmill, beaded smooth, Colonial roughsawn and Colonial smooth. Because of the nature of its components, fiber-cement products are significantly heavier than wood; Hardiplank Lap Siding products weigh 2.3 lbs./sq.ft. These siding planks are pre-primed and come with a 50-year warranty.

Hardishingle siding is available as individual shingles or straight edge, staggered edge and half-round notched panels. They are offered in a variety of widths and come with a 30-year warranty. Hardipanel vertical siding is available in four finishes: cedarmill, smooth, stucco and Sierra 8. These panels come pre-primed and carry a 50-year warranty.

Maxitile, of Carson, CA, offers fiber-cement planks, panels and shake panels. Maxi plank siding is available in classic, Colonial and scallop styles. The classic style comes in Classic cedar, cedar and smooth finishes, the Colonial style is available in Colonial cedar, Colonial and smooth finishes, and the scallop style is available in scallop cedar and scallop smooth finishes. Maxipanel siding is offered in four finishes: cedar, smooth, V-groove and fiesta stucco. Multishake panels are offered in classic cedar, combed cedar and staggered edge styles.

Although the cost-effectiveness of these products has improved in recent years, some traditionalists cringe at the idea of replacing wood with synthetic





Far left: Liberty Cedar offers shingles in red, yellow and eastern white cedar.

Left: Maxitile's line of fiber-cement plank siding is available in cedar and smooth finishes.

Photo © Maxitile

products. For those resigned to using substitute materials, re-creating the look of wood becomes the crucial issue. One problem with fiber-cement is thickness — that is, the lack thereof. Fiber-cement planks are generally  $\frac{5}{16}$  in. thick, while wood planks usually have a thickness of  $\frac{3}{4}$  in. With less than half the thickness, fiber-cement siding does not produce the shadow lines intrinsic to traditional wood siding. Some contractors have tried doubling up fiber-cement planks, but this has led to water-resistance issues as moisture infiltration will inevitably lead to degeneration in cooler climates due to the freeze/thaw cycle.

One company working to overcome the thickness problem is Nichiha Fiber Cement of Norcross, GA. Its recently introduced line of  $\frac{1}{2}$ -in.-thick fiber-cement siding products includes Sierra Premium Smooth lap panels and Sierra Premium Shake panels. These products can be factory finished to replicate redwood, maple, cedar and mahogany.

### Engineered Products

Engineered wood, manufactured in a variety of composite combinations, is generally formed from wood chips, fibers or flakes bonded together with waxes, resins and glues under extreme heat and pressure. It should also be noted that, like fiber-cement-siding,

moisture can be a problem. Several manufacturers of engineered-wood products have faced legal suits because of product failure in past years, and many designers and contractors shy away from these products.

Versaci has had success with engineered siding from Werzalit of America, Inc. "They produce a lap siding product that does have the classic look of traditional siding," he says. The Bradford, PA-based company produces its WAGS cladding from black cherry and maple flakes that are dried and blended with plastic resins and preservatives and then molded and finished with a baked acrylic enamel coat. Werzalit's siding features an interlocking tongue-and-groove system with a foam gasket to protect against wind and water infiltration. "I've used this product and can say it's pretty satisfactory," says Versaci. "It does have somewhat of a pebbled surface, but stepping away, it looks good."

Norcross, GA-based Georgia-Pacific's line of Catawba engineered-wood siding products, panels designed to replicate the look of natural wood, are available in a number of styles. Their Sturbridge Multilap Siding and Fairfax Multilap Siding come pre-primed with either three 4-in. laps or two 6-in. laps per 12-in.-wide panel. The Sturbridge variety has a smooth finish while the Fairfax has a wood-grain texture finish. Two varieties of beaded lap siding are also

available. Provincetown Beaded Lap Siding features a beaded drip edge and a smooth finish. Yorktown Beaded Lap Siding features a Colonial beaded drip edge and a wood-grain texture finish.

Other manufacturers of engineered-wood siding include Portland, OR-based Louisiana-Pacific. Their SmartSide siding is made from aspen wood chips treated and formed with resins and waxes and pressed with a cedar texture finish. Lap siding and vertical siding panels are offered.

Not everyone is convinced that engineered siding products are a viable alternative to wood. Ed Burke is the eastern area manager of the Western Red Cedar Lumber Association. "Compare the artificial products to real cedar," he says, "and many people will choose the natural beauty and environmentally sound product produced in our mills. Architects find that western red cedar affords them the limitless options of being able to match siding with decking as well as timbers to construct pergolas, arbors and exposed decorative beams."

### Vinyl

As the most affordable of the siding options, vinyl is often the only choice. Although it's not often confused with traditional siding, even those with a critical eye have begun to see advances in the vinyl siding industry.



Right and far right: Nichiha's recently introduced  $\frac{1}{2}$ -in.-thick fiber-cement siding produces a shadow line similar to that of traditional wood siding and shakes.





RoughSawn cedar panels from Nailite were used on this residence; the company's line of polypropylene siding products also includes Hand-Split shake and Cape Cod Perfection shingle panels.

“The shortcomings of vinyl-siding – low impact resistance, unattractive joinery and a limited color palette – have made it an option of last resort,” says Kaliszewski. “However, vinyl-siding manufacturers are being challenged to address these shortcomings and have made some progress.”

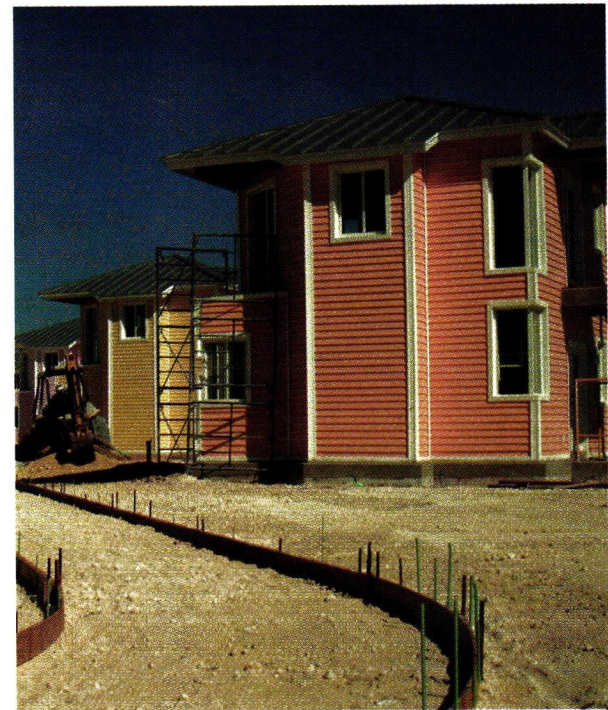
As an example, Kaliszewski points out that Alcoa Home Exteriors, Inc., has developed a process to manufacture vinyl siding in a baseline color palette of 700 colors and unlimited custom colors. Alcoa's vinyl siding is available in a wide array of styles with a ¾-in. butt that produces a shadow line similar to wood and is available in a wood-grain finish. Their Discovery line, designed to replicate the look of hand-tooled cedar, is available in half-round, hand-split shake and traditional shingle styles.

Nailite International, of Miami, FL, manufactures polypropylene siding products, including shingle panels in three styles: RoughSawn cedar, roughly textured Hand-Split shakes and Cape Cod Perfection.

Yet, as Kaliszewski explains, despite advances, vinyl siding still has several disadvantages: “The aesthetic problems with vinyl siding remain where the siding intersects vertical trim (corner boards and window and door trim) and dissimilar materials at porches and door surrounds.”

Given the range of products available in the siding market, deciding on the appropriate option is no easy task. Generally speaking, wood is still preferred by traditionalists, yet questions of its expense and quality are making alternative siding products a more viable option for many homeowners.

“Expanded use of alternative materials for wood siding and trim in the United States is inevitable, and the options are improving,” says Kaliszewski, who, like Versaci, still recommends traditional wood siding. “If I were to rate siding and trim systems on a ‘good, better, best’ basis, wood siding of a high grade, old-growth, naturally decay-resistant species, installed by a skilled carpenter, would still be the ‘best.’ The cost of this option will increasingly limit it to the highest most custom end of the market. Fiber-cement siding, used with composite trim, would rank as ‘better.’ I think with Alcoa's new color process and some of the foam backed siding products available, vinyl siding is on the verge of earning a ‘good’ ranking, which would be great news for the vast majority of new home buyers.” ■



Alcoa Home Exteriors' vinyl siding, available in unlimited custom colors, was used for this resort development in Florida.



COMPANY	PRODUCTS	AVAILABLE SIZES
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Bear Creek Lumber	Western red, Alaskan yellow & Port Orford cedar & redwood bevel clapboard, channel rustic, board-and-batten & tongue-and-groove siding	¾, 11/16, & 1¼ in. thick 4 to 12 in. wide
James Hardie Building Products	Hardiplank fiber-cement lap siding	5¼ to 12 in. wide ⅝ in. thick 12 ft. long 2.3 lbs./sq.ft.
	Hardishingle fiber-cement shingles	6, 8, & 12 in. widths
	Hardipanel fiber-cement vertical panels	4 x 8, 9, & 10 ft.
Maxitile	Maxiplank fiber-cement lap siding	6¼ to 12 in. wide ⅝ in. & ⅞ in. thick
	Maxipanel fiber-cement siding panels	4 x 8, 9, 10 & 12 ft. ¼, ⅝ & ⅞ in. thick
	Multishake fiber-cement siding panels	16 x 48 in. ¼ in. thick
Nichiha Fiber Cement	Sierra Premium Smooth fiber-cement lap panels	7 & 8 in. wide ½ in. thick 10 ft. long
	Sierra Premium Shake panels	½ in. thick 8 ft. long
Werzalit of America	WAGS engineered-wood lap siding	4 to 8 in. wide
Georgia-Pacific	Catawba engineered-wood lap siding panels	2 or 3 laps per 12-in. panel ⅞ to ½ in. thick 16 ft. long
Louisiana-Pacific	SmartSide engineered-wood lap siding	6, 8 & 12 in. wide ⅜ & ⅞ in. thick 16 ft. long
	SmartSide engineered-wood vertical siding panels	4 x 8 ft. ⅞, ⅜ & ⅞ in. thick
Alcoa Home Exteriors	Vinyl siding	¾-in. butt Unlimited custom colors
Nailite International	Polypropylene shingle panels	59¼ in. wide x 15 in. tall 41⅜ in. wide x 18¾ in. tall 43⅝ in. wide x 15½ in. tall



# Siding

## Alcoa Home Exteriors

800-621-7466; Fax: 513-498-6088  
www.alcoahomes.com  
Sidney, OH 45365

Manufacturer of vinyl siding products: unlimited color range; insulated; Cedar Discovery replicates the look of hand-tooled cedar shakes.

## Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403  
www.outwater.com  
Bogota, NJ 07603

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.

Write in No. 5008



Bear Creek Lumber supplied the select knotty, tongue-and-groove Port Orford cedar for this residence.

## Bear Creek Lumber

800-597-7191; Fax: 509-997-2040  
www.bearcreeklumber.com  
Winthrop, WA 98862

Distributor & supplier of wood flooring, paneling, roofing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & lap & novelty siding; gazebos & decking; Douglas fir, western red cedar, Alaskan yellow cedar, pine, teak, ipe & hardwoods; kiln dried; clear & select grades; worldwide delivery.

Write in No. 521

## Chestnut Specialists, Inc.

860-283-4209; Fax: Same as phone  
www.chestnutspec.com  
Plymouth, CT 06782

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, wood paneling, antique heavy timber & salvaged logs for milling.

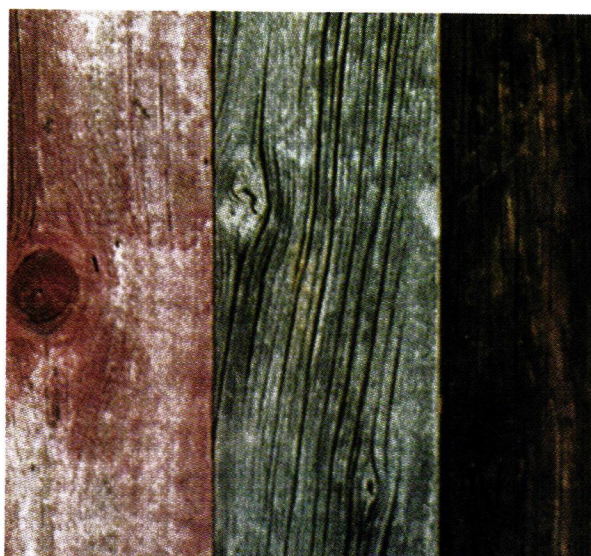
Write in No. 8780

## Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532  
www.countryroadassociates.com  
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry & furniture.

Write in No. 7480



Country Road Associates supplies antique barnwood that can be used as interior or exterior wall covering.

## Georgia-Pacific Corp.

800-BUILD-GP; No fax  
P.O. Box 1783  
Norcross, GA 30091

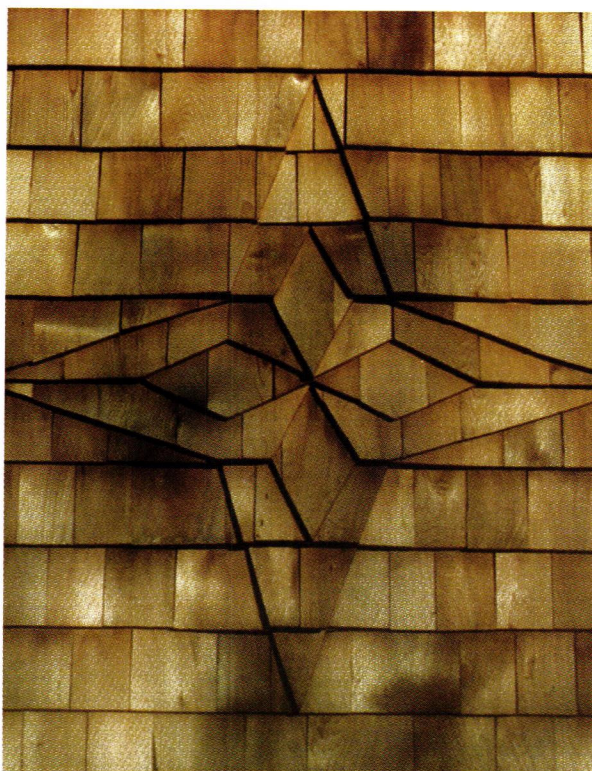
Manufacturer of architectural millwork: engineered-wood siding & lumber; decorative wall panels; southern pine, cedar, cypress & gypsum.

## Liberty Cedar

401-789-6626; Fax: 401-789-0320  
www.libertycedar.com  
West Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding: tapersawn, hand-split & resawn shakes; many patterns; custom runs; western red & Alaska yellow cedar, redwood, Douglas fir & mahogany; historical projects.

Write in No. 6530



Liberty Cedar custom cut these fancy-butt designer shingles to produce this unique design.

## Louisiana-Pacific Corp.

888-820-0325; Fax: 877-523-7192  
P.O. Box 7429  
Endicott, NY 13761

Manufacturer of engineered-wood & vinyl siding products: oriented strand board, hardboard; trim products; decking.



Louisiana-Pacific's engineered SmartSide siding, made from wood chips formed with resins and waxes and pressed with a cedar finish, measures  $\frac{3}{8}$  or  $\frac{7}{16}$  in. thick.

## MaxiTile, Inc.

800-338-8453; Fax: 310-515-6851  
849 E. Sandhill Ave.  
Carson, CA 90746

Manufacturer of fiber-cement siding & roofing: MaxiPanel siding boards & panels, MultiShake panels, roofing tile & flat roofing shingles; fire, rot & insect resistant.



Maxitile offers Maxipanel, Maxi plank and Multishake fiber-cement siding.

## Nailite International

305-620-6200; Fax: 305-623-8227  
www.nailite.com  
Miami, FL 33169

Manufacturer of polypropylene siding products: replica cedar, brick & stone; RoughSawn Cedar & Cape Cod Perfection shingles, Hand-Split Shake, Hand-Laid Brick & Hand-Cut Stone.



Cape Cod Perfection polypropylene siding panels from Nailite International were used on this residence.





Nichiha's ½-in.-thick fiber-cement shakes create shadow lines similar to traditional wood siding.

**Nichiha Fiber Cement**  
866-424-4421; Fax: 770-805-9467  
www.nichiha.com  
Norcross, GA 30093

Manufacturer of ½-in.-thick fiber-cement siding that replicates brick, sandstone, stone, shakes & clapboard.

**Randall Brothers, Inc.**  
800-476-4539; Fax: 404-875-6102  
www.randallbrothers.com  
Atlanta, GA 30371

Supplier of architectural millwork: wood windows & patio doors; Lincoln Windows are available in an array of standard sizes & shapes; stock & custom sizes; deck & door hardware; siding & columns; cornices & other moldings; oval, round, casement & double-hung windows; historic window replication & custom shapes.  
**Write in No. 1375**

**The Wood Factory**  
936-825-7233; Fax: 936-825-1791  
111 Railroad St.  
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos, porch posts, spandrels, running trim, gable ornament, crestings, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.  
**Write in No. 7120**

**Ward Clapboard Mill**  
802-496-3581; Fax: 802-496-3294  
www.wardclapboard.com  
Waitsfield, VT 05673

Manufacturer & supplier of vertical-grain quarter-sawn clapboard: spruce & pine; widths from 4½ in. to 6½ in.  
**Write in No. 1229**

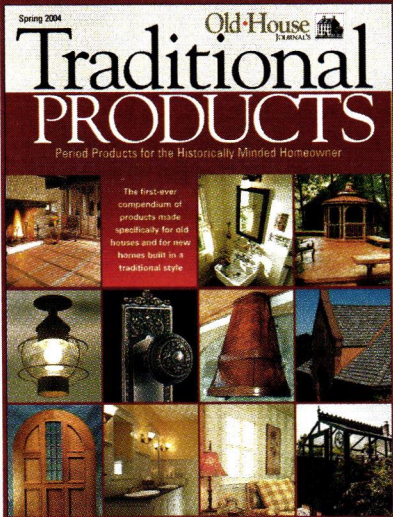
**Werzalit of America, Inc.**  
800-999-3730; Fax: 814-362-4237  
www.werzalit-usa.com  
Bradford, PA 16701

Manufacturer of engineered-wood siding: traditionally styled interlocking tongue-&-groove panels; resin/hardwood composite core coated with factory-baked acrylic enamel.

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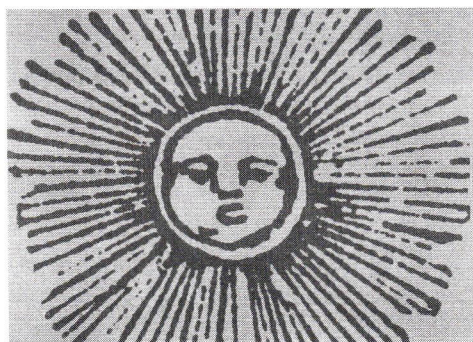
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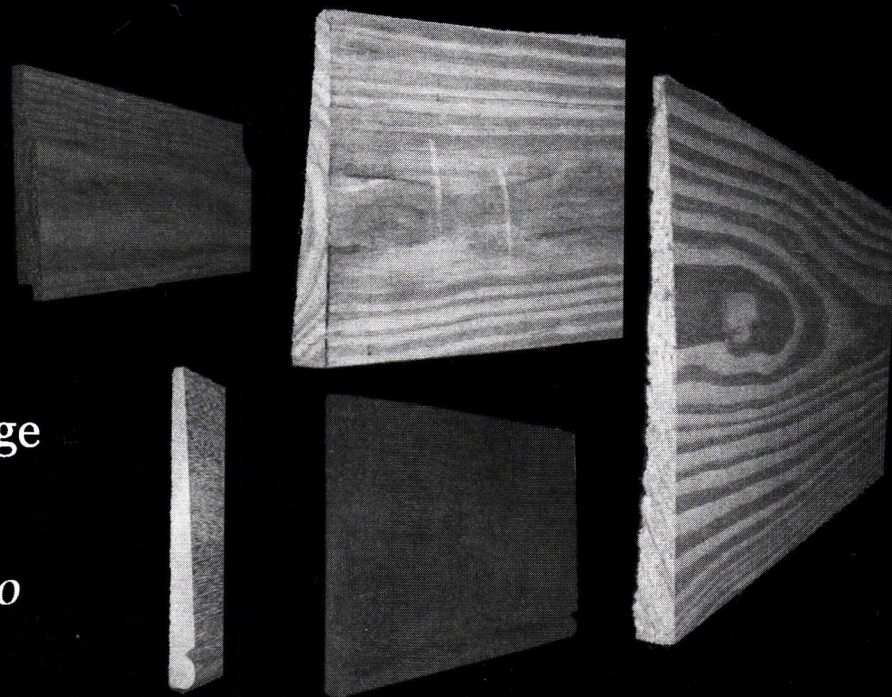




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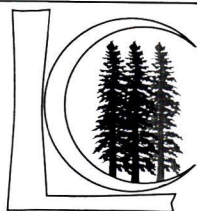
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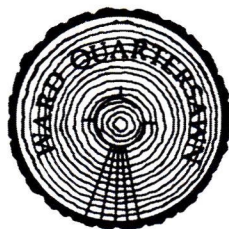
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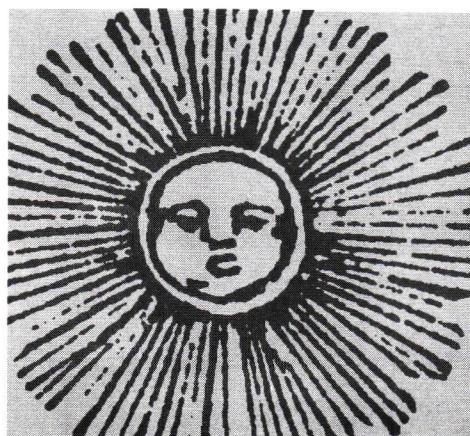
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Haddonstone's collection includes this bench comprised of an egg-and-dart seat, model #HD430, with chimera supports, model #D405.

## Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040  
www.haddonstone.com  
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.

Write in No. 4020

## Herwig Lighting

800-643-9523; Fax: 479-968-6422  
www.herwig.com  
Russellville, AR 72811

Manufacturer of custom & hand-crafted interior & exterior lighting fixtures: cast benches, fences, gates, plaques, signage, capitals, street clocks & cast-aluminum posts to 14 ft.; since 1908.

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## Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493  
www.historicalarts.com  
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, garden furniture, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.

Write in No. 1210

## Kenneth Lynch & Sons, Inc.

203-762-8363; Fax: 203-762-2999  
www.klynchandsons.com  
Wilton, CT 06897

Manufacturer of garden & wall fountain designs, garden ornament & statuary, site furniture (including full park-bench manufacturing capabilities), wood bench slats, birdbaths, topiary/arbors, sundials, finials, planters, urns, columns, capitals & swell-bodied & silhouette weathervanes: cast stone, copper, aluminum, wrought iron, bronze, stainless steel & lead; custom capabilities; 1939 New York World's Fair picnic table design.

Call for more information



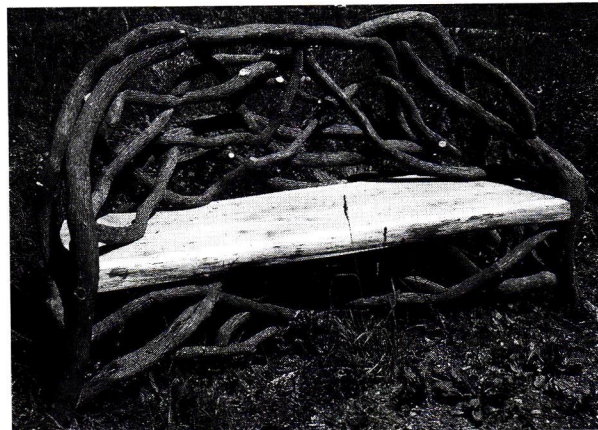
This backless bench from Kenneth Lynch is a variation of the 1939 New York World's Fair bench.

## Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651  
www.limestoneconcept.com  
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns & capitals, balustrades, ornament, planters, urns, benches, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.

Write in No. 5390



Romancing The Woods created this bench using eastern red cedar, a wood that is indigenous to the Catskill Mountains in New York State.

## Romancing The Woods, Inc.

845-246-1020; Fax: 845-246-1021  
www.romancingthewoods.com  
Woodstock, NY 12498

Manufacturer of freestanding rustic furniture, straight & curved stairs & railings: fencing, balusters, gates, garden & woodland structures, planters & urns, benches, ornamental bridges, summer houses, arbors, conservatories, porch parts, garden houses, gazebos, pergolas, pavilions & treillage; eastern red cedar or mountain laurel; in the romantic tradition of 19th-century English & French estate gardens & the Great Adirondack camps.

Write in No. 5010

## Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127  
www.schiffarchitectural.com  
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; machine-shop service; rubber molding & pattern work; historical restoration & refurbishment; custom large-scale bowl fountains, lamps, lampposts, garden benches, pipe-&-ball fencing, plaques & signage; gazebos & arbors.

Write in No. 7730

## Scottsdale Art Factory

800-292-0008; Fax: 800-292-0046  
www.artfactory.com  
Scottsdale, AZ 85260

Custom fabricator of furnishings, grand entrance doors, gates, hardware & lighting: stone, iron, copper, wood & leather; lifetime guarantee; for more than 9 decades.

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## Seibert & Rice, Inc.

973-467-8266; Fax: 973-379-2536  
www.seibert-rice.com  
Short Hills, NJ 07078

Importer of terra-cotta benches, planters, urns & ornament: handmade in Impruneta, Italy; fine detailing; frost-proof; extensive inventory; custom capabilities.

Write in No. 5500



Seibert & Rice's terra-cotta garden bench features an acanthus motif and foliate details.

## Stonex Cast Products

732-938-2334; Fax: 732-919-0918  
www.stonexonline.com  
Farmingdale, NJ 07727

Supplier of cast-stone architectural products: baluster & rail systems, quoins, window sills & surrounds, wall copings, splash blocks, pier caps, planters, furniture & more; 7 styles of balusters; curved railings.

Write in No. 507

## Sycamore Creek

518-398-6393; Fax: 518-398-7697  
www.sycamorecreek.com  
Ancram, NY 12502

Supplier of garden furnishings: ornamental gates & fencing, arbors, pergolas, lattice & trellis; stone tables & benches; garden ornament; natural stone & hand-crafted copper; stock & custom projects.

Write in No. 709

## Trellis Structures

888-285-4624; Fax: 978-232-1151  
www.trellisstructures.com  
Beverly, MA 01915

Designer & manufacturer of arbors, trellis, pergolas & garden furniture: western red cedar & mahogany; extensive color catalog; Classical arbors to unique garden structures; ships anywhere in the U.S.

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## Tuscan Imports

843-667-9101; Fax: Same as phone  
www.tuscanimports.com  
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Tuscan Imports offers the Vicenza stone Panca bench.





Vixen Hill manufactures outdoor tables and chairs in teak, including the Lumbar Back Chair and the Straight Back Chair. Both are designed to fold for easy storage.

**Vixen Hill**  
800-423-2766; Fax: 610-286-2099  
www.vixenhill.com  
Elverson, PA 19520

Manufacturer of modular cedar gazebos, garden houses, tea houses, arbors, garden furniture, window boxes & bathhouses: pre-engineered for easy assembly & factory-direct.  
Write in No. 7100

**Walpole Woodworkers**  
800-343-6984; Fax: 508-668-7301  
www.walpolewoodworkers.com  
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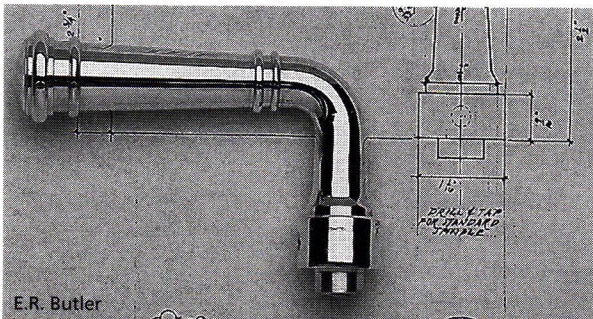
Manufacturer & designer of small modular buildings: 6x8 ft. to 15x40 ft.; many options & details to personalize cabanas, garden sheds, studios, stables & gazebos; quality cedar fences & outdoor furniture; lanterns, mailboxes, posts & post-mounted lighting; Colonial & Early American.  
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**Wiemann Ironworks**  
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www.wiemanniron.com  
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, pergolas, gazebos, furnishings, grilles, doors, arbors, hardware, gas & electric lighting & more; cast & wrought aluminum, iron, steel, bronze, brass & stainless alloys; CAD services; NOMMA's most award-winning metal fabricator; national market.  
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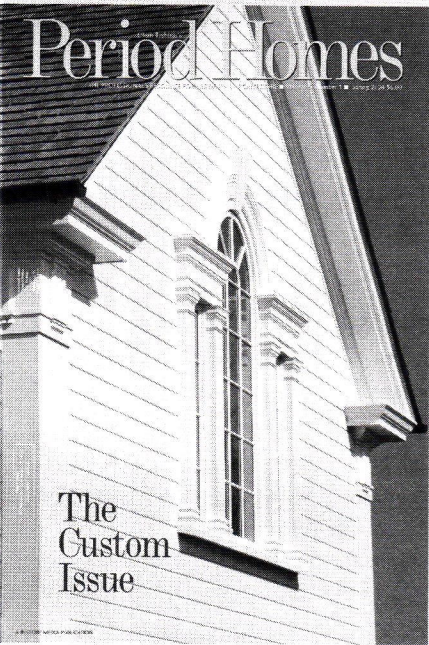
**Wood Innovations of Suffolk**  
631-698-2345; Fax: 631-698-2396  
www.woodin.com  
Medford, NY 11763

Manufacturer of exterior wood structures & elements in western red cedar: planters of any size & shape, caps, bridges, wishing wells, arbors, pergolas, furniture, fencing & statuary; custom; shipping nationwide.  
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# Fences & Gates

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www.acornmfg.com  
Mansfield, MA 02048

Manufacturer of Early American hand-forged iron & stainless-steel door & window hardware: latches, knobs, door knockers, slide bolts, pulls, lever handles & more; shutter & wood-gate hardware; registers & grilles; bath accessories.  
**Write in No. 1690**

## Alamo Designs, Inc.

210-496-6764; Fax: 800-859-4716  
www.alamodesigns.com  
San Antonio, TX 78216

Custom fabricator of old-world, hand-forged iron entry systems & gates: grand entrances, doors, wine cellar doors, coach gates & railings; residential & commercial.  
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## Allen Architectural Metals, Inc.

800-204-3858; Fax: 256-761-1967  
www.allenmetals.com  
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: iron, aluminum, bronze, brass, stainless steel & ductile iron; historic restoration with existing patterns; unusual cast items; columns, fences, garden ornament, lighting, planters, gazebos, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings & registers & grilles.  
**Write in No. 1005**

## Architectural Iron Co.

800-442-4766; Fax: 570-296-4766  
www.architecturaliron.com  
Milford, PA 18337

Manufacturer of custom castings: fence details, bridge parts, window weights, registers & grilles, sculpture, benches, arbors, pergolas, cresting, finials, roof ornament, fences, gates, columns & capitals, stairs & railings; patination; brass, cast iron, copper, bronze, aluminum & wrought iron/steel; restoration & reproduction.  
**Write in No. 3085**

## Architectural Iron Designs, Inc.

800-784-7444; Fax: 908-757-3439  
www.archirondesign.com  
Plainfield, NJ 07063

Distributor of ornamental elements: gates, railings, balustrades, fencing, components & gate hardware; wrought steel/iron, stainless steel, aluminum & bronze; gate equipment customization.  
**Write in No. 7950**

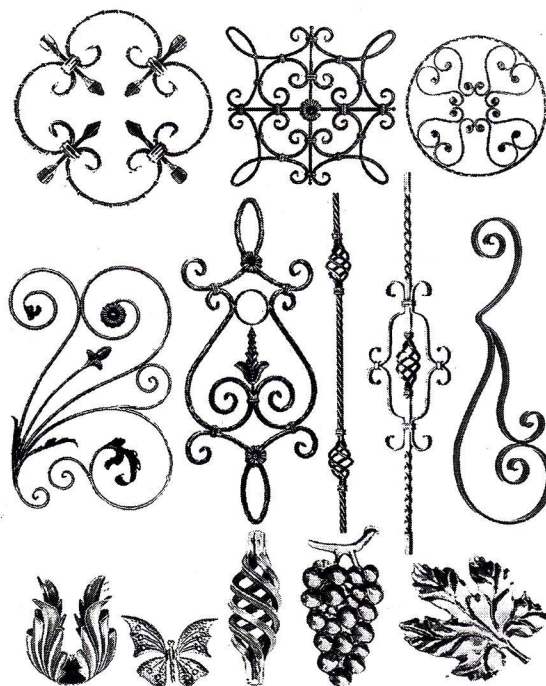


This intricate polychrome gate was fabricated by the artisans at Architectural Iron Designs.

## Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403  
www.outwater.com  
Bogota, NJ 07603

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.  
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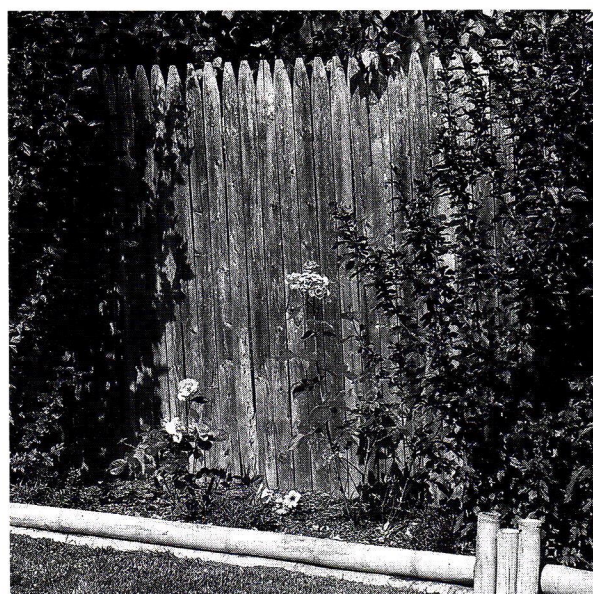


Outwater supplies gate components in wrought and cast iron.

## Bamboo & Rattan Works, Inc.

800-422-6266; Fax: 732-905-8386  
www.bambooandrattan.com  
Lakewood, NJ 08701

Custom fabricator of bamboo fencing, gates & traditional Japanese water features: water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wall coverings; garden ornament; slats, bark, cloth & more.  
**Write in No. 467**



This Bamboo & Rattan fence was installed in the backyard of a residence in New Jersey.

## Christopher Thomson Studio

505-421-2645; Fax: 505-421-2618  
www.ctiron.com  
Ribera, NM 87560

Blacksmith: hand-forged, traditionally joined iron-work; benches, gates, sculpture, railings, furniture & andirons; architectural lighting; old-world to contemporary styles; UL-approved interior & exterior lighting; catalog \$20.  
**Write in No. 8069**



The Ripple Gate was designed and forged by Christopher Thomson Studio.

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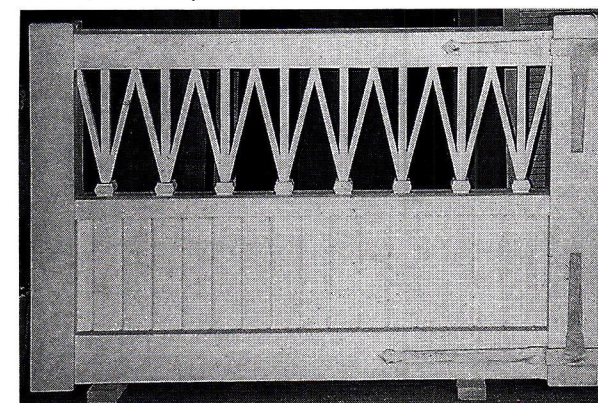
718-324-6871; Fax: 718-324-0726  
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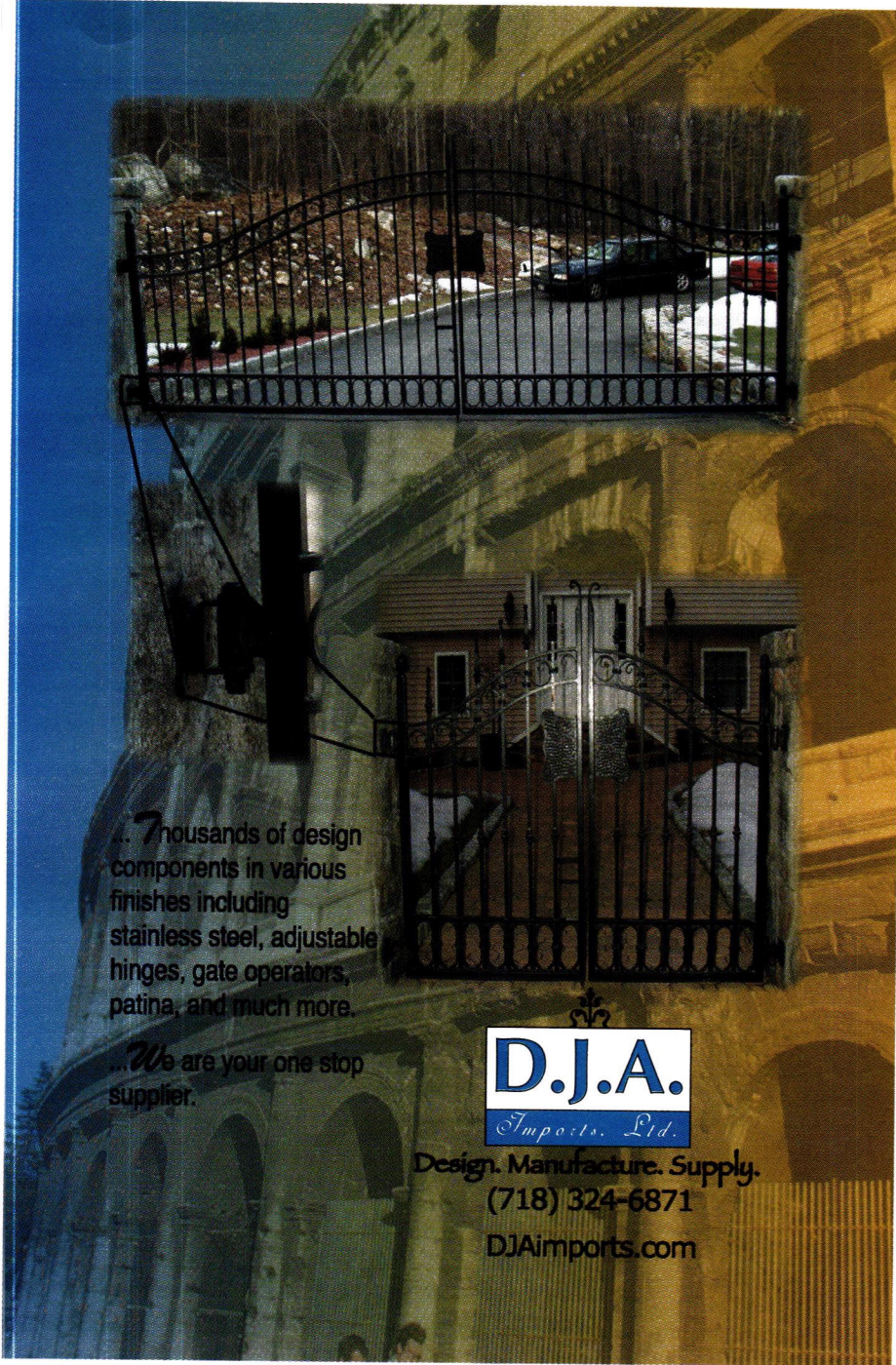
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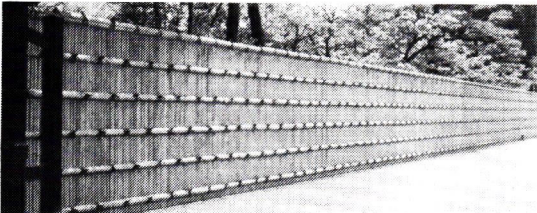
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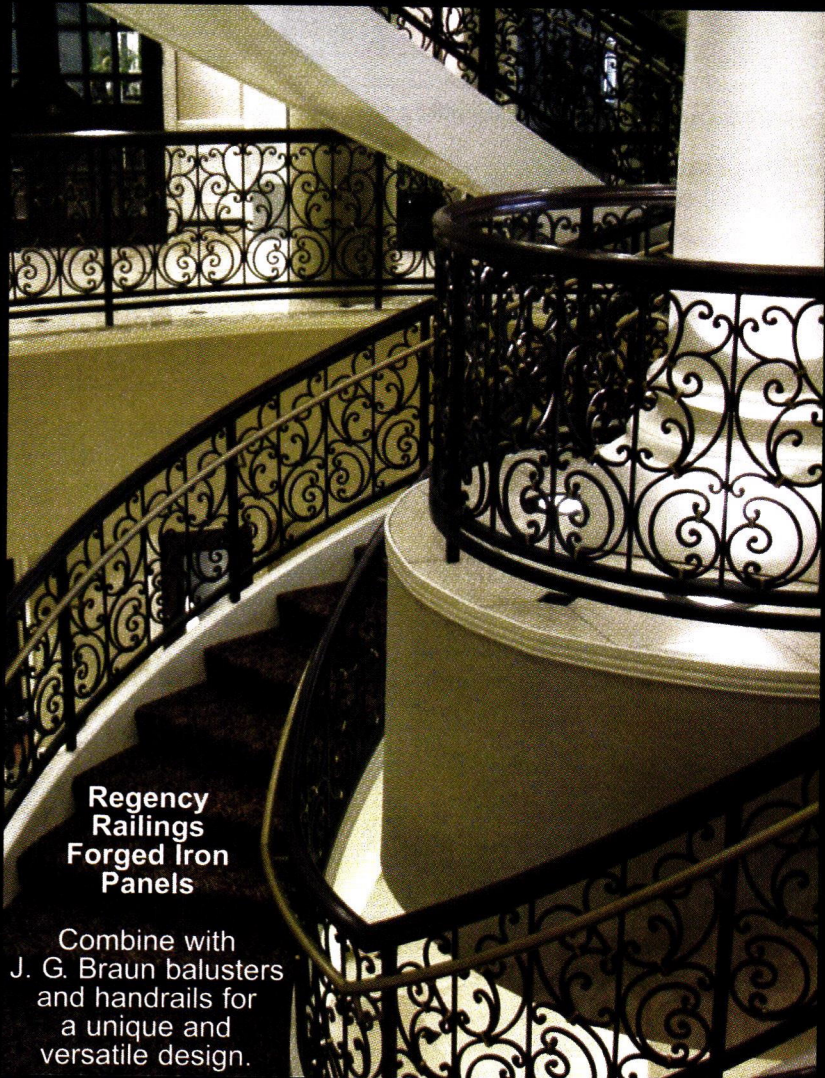
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Banded rings, broken-edge pickets, hot-tapered finials and aged-bronze patina combine to create the traditional look of this estate fencing from Fine Architectural Metalsmiths.

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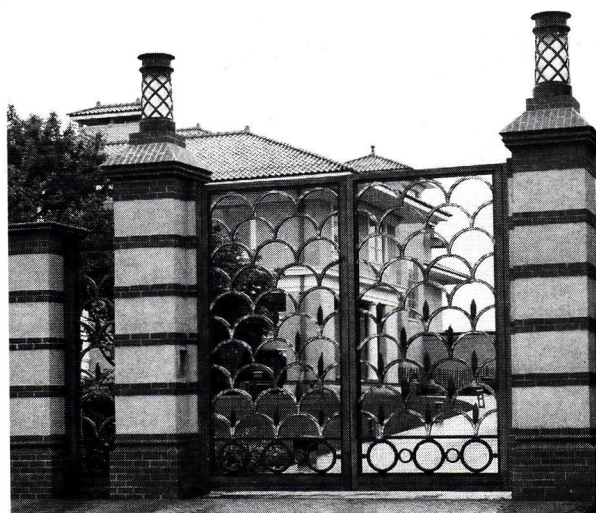
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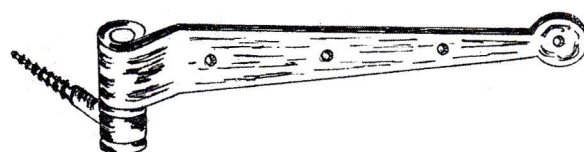
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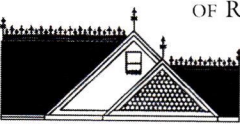
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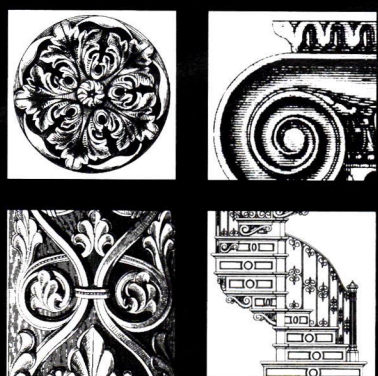
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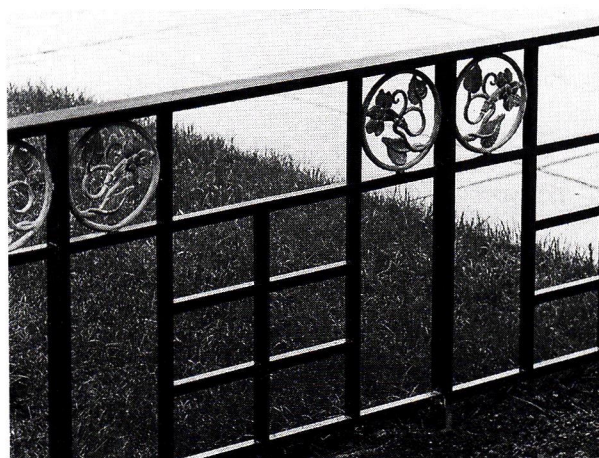
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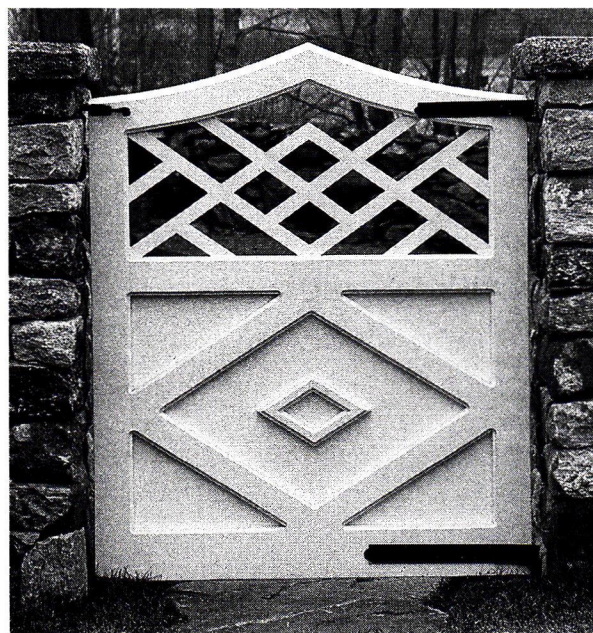
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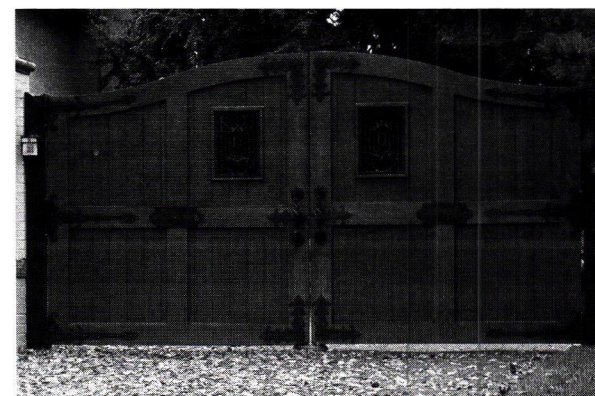
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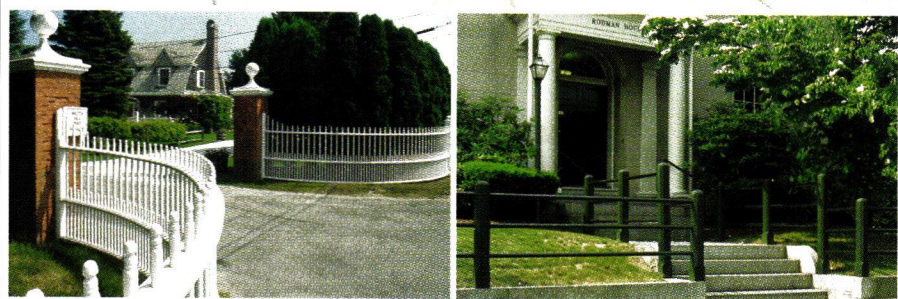
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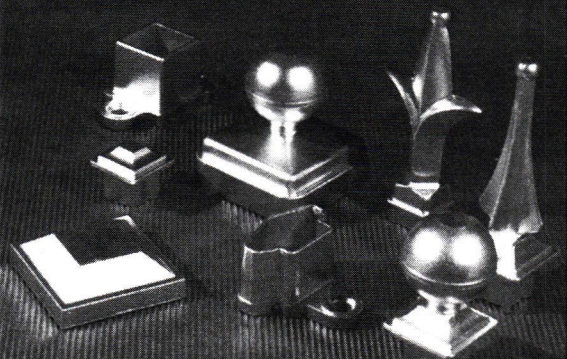
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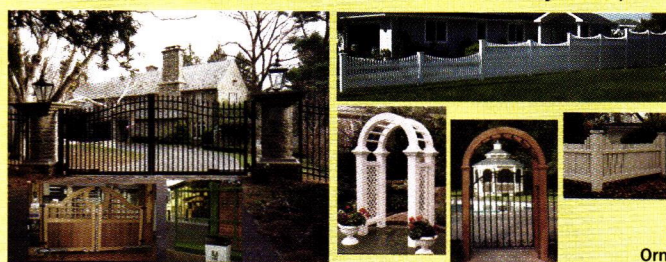


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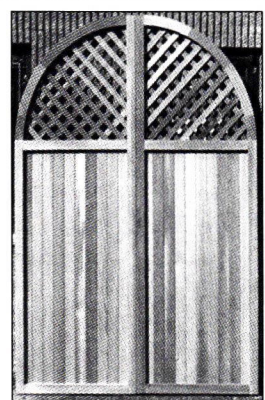
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# Fountains as You Like Them

Six fountain suppliers speak about their services and designs. *By Hadiya Strasberg*

A home's surroundings can be as important as the home itself, and a garden should be thoughtfully and fittingly designed. Incorporating a fountain into the design can add an aesthetic focal point, but it is important for a designer to understand the full range of available options.

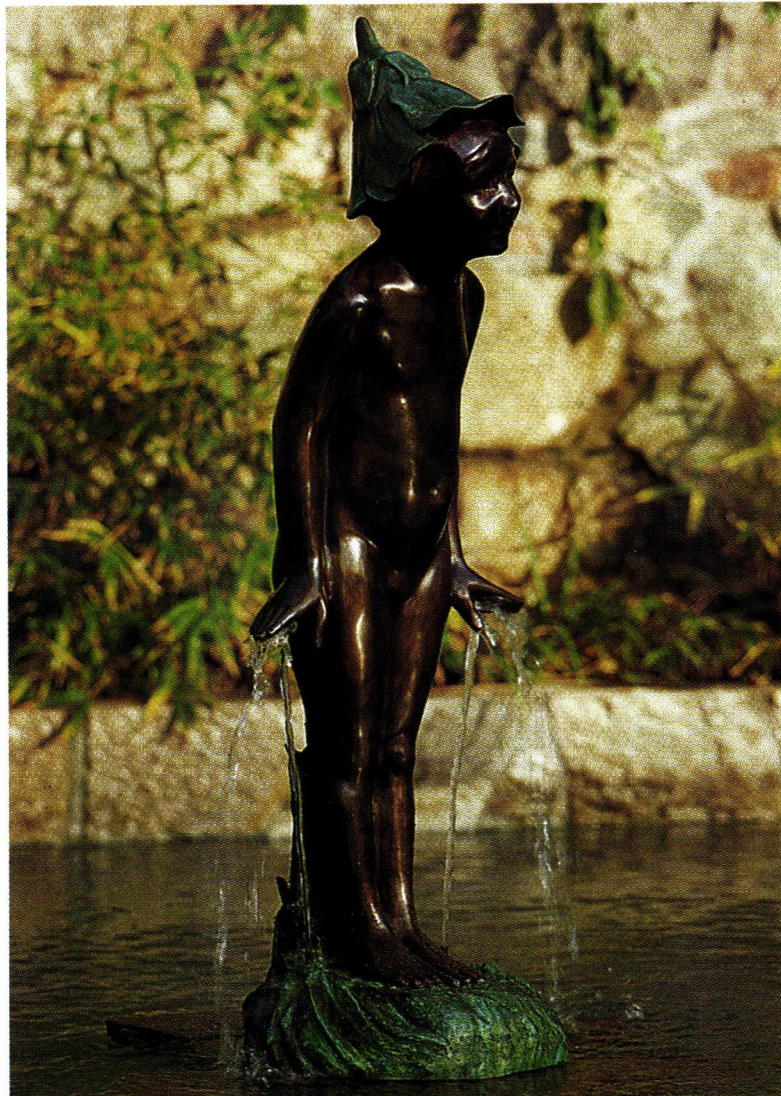
A survey of manufacturers and fabricators of traditionally styled fountains brings to light a wide variety of materials, manufacturing techniques and design choices. Each company offers fountains in different materials, finishes, styles and sizes, and provides varying services. Fountains can be ordered from a catalog pre-manufactured and ready to install, and some manufacturers allow one to choose the sculpture, pedestal, urn and pool surround combinations. A third option is to employ a custom shop, which will render a unique design or work from a blueprint.

## Simply Stock

San Diego, CA-based wholesaler The Brass Baron specializes in the design and production of solid-brass fountains and sculpture. The company offers more than 200 items, ranging from wildlife figures to human forms to urns, with new pieces added every year.

Traditional designs make up the majority of the company's stock. "Our pieces are more classic than faddish. They stay in style for quite some time," says President Alan Lord. The Brass Baron creates replications of historic designs — such as "Belgian Boy," which was originally created by the mayor of Old Brussels, Belgium; and "Wildflower," which dates back to 1915 — as well as its own unique designs.

Variations in the color, size, shape and finish of the fountains will occur, largely due to the hand-crafting involved in the manufacturing process — the lost-wax method of casting. Dating back to ancient Egypt, lost-wax casting entails pouring wax into a mold; once the wax hardens, the mold is removed and encased with refined clay. After the clay sets, the wax impression is



This reproduction of "Wildflower" was fabricated by The Brass Baron. The fountain was originally sculpted by Edward Berge and displayed at the Palace of Fine Arts in San Francisco, CA, during the 1915 Pan Pacific International Exposition. The Brass Baron offers this design in varying finishes at 24 in. and 39 in. tall.

fired in a kiln where the wax melts out of the clay, in which molten brass is poured. "We use solid brass because it will not fade, chip or crack," says Lord. "It is impervious to the elements."

Patinas are applied for aesthetic purposes. The Brass Baron offers verdigris and bronze patinas, achieved by burning the brass with various acids. "The majority of our fountains have a verdigris patina finish," says Lord. "Over time, the patina will weather to a more true finish."

All of the company's fountain sculptures are plumbed with copper tubing welded with a hose barb at the bottom of the sculpture. All of the necessary equipment is manufactured in-house. "We have the equipment to make everything fountain related — piping, pumps, underwater lighting, ponds in cast granite/quartz or palo verde mineral stone," says Lord.

## Stock Combinations

Florentine Craftsmen, Inc., of Long Island City, NY, has provided fountains in numerous materials, including cast lead, wrought iron, bronze and aluminum, since the 1920s. The company's wall and freestanding fountains range from pedestals and

tiered bowls or shells to figures, animals and masks.

With a catalog filled with statues and basins, the company specializes in combining items to create a fountain. "Almost anything can be turned into a fountain," says owner Skip Brown. "We offer numerous piped statues and will also pipe any of our other statues if that is what the client requests." Then, Brown says, it is just a matter of finding the right combination and adding a basin, pump and emitter.

Inspiration for Florentine's fountains comes from historic European originals; most are designed in the Classical style. Brown notes that right now animal forms are more popular than human forms — the most requested fountain at the moment is the Tree of Life Wall Fountain, which features birds.

One recent project involved rearranging stock items to create a three-tiered fountain. "This design was custom not in the sculpting, but in the combining of pieces," says Brown. "We used parts from two different fountains, then assembled and welded them together to create a fountain to the client's specifications." Seams and parting lines are hand finished so they are invisible. He adds, "Because we have all of the molds since the company was founded in the 1910s, clients have an almost unlimited number of fountain arrangements."

Florentine also stocks "complete" fountains, in which the statues and basins are already combined and that include a circulating pump with all of the necessary valves and plumbing for immediate operation.

One of the challenges of creating fountains is that the manufacturer doesn't necessarily have control over the design or the siting. "A lot of times, people don't take the scale of the fountain into consideration," explains Brown. "Part of our job is to lead people away from large statues or tiers with small basins." Similarly, the siting of the fountain can be problematic if it is not



Left: Dan Sinclair of D.M.S. Studios hand carved this Classically styled custom stone figure, titled "Watergirl."

Right: Kneeling is one of The Brass Baron's Classical figures. The fountain, available in 23-, 31- and 36-in. heights, has a verdigris (green-gray) patina.





considered before the design. “Once, a client wanted to put a fountain on top of a marble floor, so we had to persuade him to choose a larger basin so there wouldn’t be the danger of water splashing onto the ground and making the floor slippery,” says Brown.

Materials are also chosen with the siting in mind. Most of Florentine’s complete fountains are combinations of a lead figure with the basin, support and bowls fabricated in aluminum. “Lead is a good material for outdoor settings, because it doesn’t rust or corrode,” says Brown. “But while an all-lead fountain doesn’t need a coating, a painted finish/faux patina must be used with aluminum.” For multi-material fountains, Florentine matches the finish and color of the entire item.

Restoration and conservation work have lead to some interesting anecdotes. “A customer had bought a fountain at an auction and asked us to repair it, because water had frozen and caused some of the pipes to burst,” says Brown. “It turns out that it was one of our own fountains dating back to the 1940s!”

Stock and Custom Services

Kenneth Lynch & Sons of Wilton, CT, is another company that provides stock fountain and sculpture pieces for custom combinations. With a catalog of thousands of items and all of the pool curbing, plumbing and mechanicals manufactured in-house, there are numerous fountain options, each made to order. Lynch also designs, molds and sculpts custom fountains.

Styles include Italianate, Classical and English. Most tiered fountains are Italianate, while wall fountains are most often Classical. Vice President of Manufacturing and Marketing Maria Lynch Dumoulin says that tiered fountains and their item #2062 twisted-fish fountain are some of the most popular models.

Lynch works in cast stone, lead and bronze. “There are no special considerations with using these materials outdoors,” assures Dumoulin. “The water within the fountain and the natural elements will not cause any harm to the materials.”

In choosing the right fountain for one’s landscape, the weathering of the materials should be taken into consideration. “Each material weathers differently,” says Dumoulin. “Also, depending on the material and the patina, the fountain may take on a different appearance [from when it was first manufactured] after a few years of use.” Lynch’s cast-stone products weather to a more natural-stone look after about four to five years. The lead items weather to a light gray, while the bronze ones keep their color due to the application of a sealer.

One of the unique aspects of the Lynch line is the ability to customize the lead fountains. “Lead has tremendous possibilities due to its soft characteristics,” says Dumoulin. “For example, we recently made a large basin that had to incorporate an oak-leaf swag.



Model #947 triple-tiered fountain is a stock item from Kenneth Lynch & Sons. It can be combined with different sized pools to create either a simple or majestic appearance.

The swag was curved when it came out of the mold, but with some hammering and cutting, we were able to straighten it into an almost straight line.”

Haddonstone (USA), Ltd., a British company with locations in Bellmawr, NJ; Huntington Beach, CA; and Pueblo, CO, specializes in stock and custom fountains, including complete kits, pumps and plumbing, as well as other garden ornament and architectural stonework.

Classical fountains dominate Haddonstone’s stock – dolphin centerpieces, water nymphs and lion heads make up some of the 5,000 items. Gothic and Regency urns, Romanesque bowls and Italianate shell bowls are also fabricated. “Our move to a larger U.K. manufacturing facility in 1987, and expansion to three sites in the United States, demonstrate that the demand for Classical elements has increased greatly since we were established [in 1971],” says Andy Maslin, president of Haddonstone (USA). “The most popular items are the tiered fountains, with two to four bowls.”

Stock bowls and figures can be combined to create unique designs. Maslin says that Haddonstone has added statues to a fountain feature. “We have also piped a statue to make it into a fountain,” he says. Haddonstone has been commissioned to make custom fountains, and a Contracts Department is available to assist those with individual specifications.

Haddonstone is a cast-limestone product, which the company’s web site describes as “reconstructed



The “Zeus Spout” wall fountain was custom fabricated by Fairplay Stonecarvers, a company that specializes in marble, limestone and sandstone elements.

limestone with a surface texture similar to Portland stone.” Maslin explains, “This means that the price is significantly less than elements made of quarried stone, which is attractive to architects, contractors and homeowners.”

The material is the same for fountains as for any other Haddonstone product, but because fountains are most often installed in exterior settings and deal with so much moisture, the inside of the fountain is sealed with a water-proofed masonry sealant called DryLock. Haddonstone embraces the weathering process; its StoneAge patina is available in three colors that can be combined for even more variation. “Most customers love the appearance of antiqued stone,” says Maslin. “They want the fountain to seem as if it is really old.”

Custom Creations

Some companies specialize in high-end custom work – designing, fabricating and restoring fountains to any specifications. Fairplay Stonecarvers, LLC, of Oberlin, OH, is one such company. Its clients, the majority of whom are in the process of constructing new residential buildings with a price tag of \$5 million or more, commission custom architectural ornament (Fairplay also creates fireplaces and sculpture) that is hand carved in marble, limestone and sandstone.

The company specializes in two types of freestanding fountains. The Renaissance-style fountains “are about singularity and the upward movement of water, such as a spitting dolphin,” says president and master artisan Nick Fairplay. These tend to be smaller fountains, self-contained in one or two bowls, and often feature a statue. The more popular style is Baroque – larger, heavier fountains where the water flows from one bowl down to another.



Above: Haddonstone’s model #C4L pool surround, which has an internal diameter of 144 in., was combined with Figured Fountain #C220 and Jacobean Pedestal #B150 centerpieces to create a unique garden ornament. Though this fountain is only about 6 months old, it appears much older because the company’s StoneAge patina was applied.

Right: Classically styled Water Nymph, model #HC390, is typical of Haddonstone’s line of figured fountains. The fountain, which measures 39½ in. tall, is used here as a centerpiece on plinth #A240.





More fountain estimate requests for Fairplay's work come from clients in the south and on the West Coast rather than on the East Coast. "There's a smaller market in the East Coast by comparison," notes Fairplay. "People there are more interested in English- or French-style gardens and so the fountains are styled to that image. Fountains for West Coast houses are more elaborate. The market there is for Baroque and Spanish architecture, with fountains in those styles."

The mechanics of fountain manufacturing need to be discussed thoroughly with the client before the design of a fountain is complete. "The running of the fountain is something not many people consider," says Fairplay. One restoration project involving a malfunctioning pumping system conveys the importance of a well-running fountain. "Hard water had built up calcium in the old copper pipes and now water sprays across the room and hits the window," says Fairplay. "To fix this problem, we suggested the installation of a water softener and the replacement of the copper piping with plastic." Fairplay prefers plastic piping instead of the old copper in all of its fountains, because plastic is cheaper, simpler to cut and assemble and easier to maintain and replace.

Another consideration in making fountains is the choice of material. "The type of stone – its hardness – needs to be chosen with the setting in mind. With limestone, for instance, while Mexican Cantera or Texan stones can be used in California and Georgia, they are too soft to use in harsh climates like Ohio and Vermont," says Fairplay. He explains, "In a freeze-thaw climate, the limestone soaks up the moisture, and then when it freezes, the stone cracks and the surface crumbles." Weathering is an issue with any stone fountain, but the company assures that its fountains will last a minimum of 100 years.

In terms of finishes, Fairplay uses a sealant for limestone fountains, because the stone is porous. Marble, however, can either be polished or honed and doesn't require a finish.

Another custom fabricator of fountains is Long Island City, NY-based D.M.S. Studios, headed by master carver Dan Sinclair. Sinclair offers 35 years of experience creating custom fountains, sculpture and mantels.

Primarily, requests are made for sculpture and mantels, but Sinclair looks forward to working on fountains. "Very rarely are we asked to fabricate fountains or pool surrounds, and I would love the opportunity to work on more," says Sinclair. The shop is fully prepared to take such projects on, offering design, modelmaking and carving services. Though the piping isn't done in-house, D.M.S. creates the holes.

As a custom shop, D.M.S. will work in any material that can be carved, including domestic and imported limestone and marble – of which the majority of the studio's work is created – and granite, bronze, fiberglass and cement. "For fountains, I use primarily lime-



**Above:** Virtually any combination of pool curbing, bowls and ornament – in this case a pineapple – can be constructed by Kenneth Lynch & Sons to create a custom fountain. This fountain makes use of the otherwise empty lawn, adding a simultaneously formal and serene nature.

**Right:** Fountain Ensemble with Girl Holding Shell is model #535 from Florentine Craftsmen. This freestanding lead fountain, measuring 54 in. tall with a 50-in.-wide basin, comes complete with a re-circulating pump and plumbing.

stone or cast concrete," says Sinclair. "You don't need to worry about the material deteriorating as long as the stone is hard enough to withstand its placement – often outside – and its exposure to flowing water."

No coatings are used, allowing the fountains to take on a moss-colored patina that is very popular. Sinclair explains, "Stone needs to breathe. The water needs to go in and come out. If the stone is sealed, the water won't be able to escape and the stone won't be able to breathe."

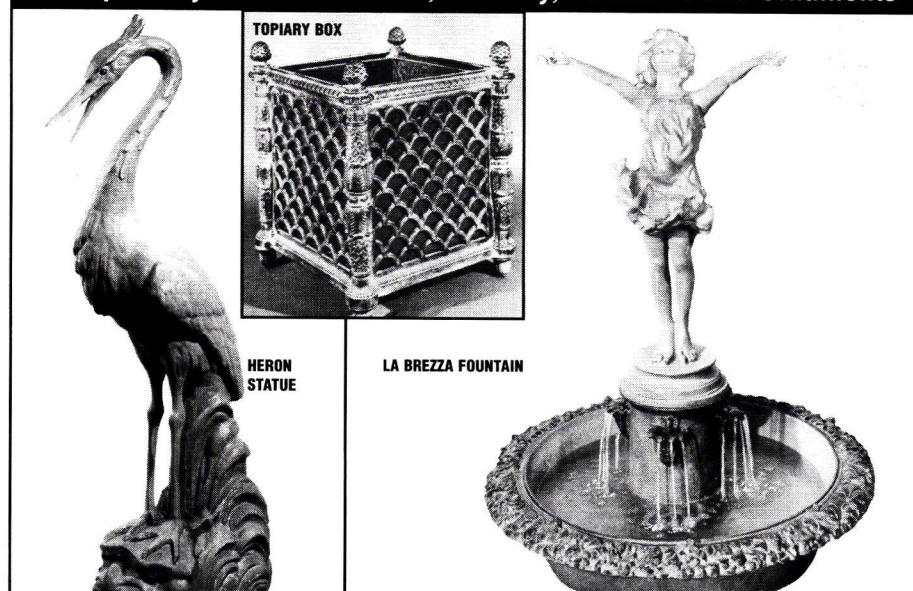
D.M.S. handles specialty jobs, such as a new design from an architect's blueprint, and custom design and fabrication work. Fountain projects have included an elaborate wall fountain for a private residence in New Jersey and shell-motif wall basins for a client in Greenwich, CT. "These projects are fulfilling, but we can do more," says Sinclair. "Unfortunately, there's not a huge demand for the real masterpiece that we can create."

Restoration and replication jobs have also brought some fountain projects Sinclair's way. "We restored a granite fountain that had been fabricated in the 19th century," Sinclair recalls. In D.M.S.'s replicas, Sinclair maintains that the work has "absolute historical accuracy." Styles from Classical to Renaissance to Art Deco are requested, and Sinclair affirms that there are no limitations on the fountains that can be designed and created. ■



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*The Brass Baron used the lost-wax-cast method to create these two seahorse fountains, from left to right models #N200FVM and #N200FVS, respectively.*

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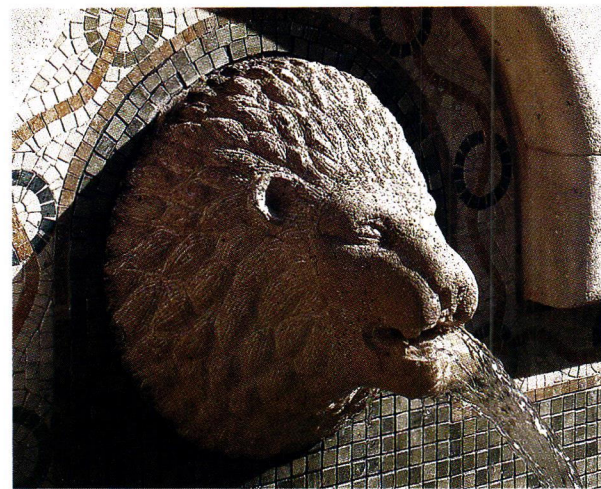
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*Fabricated by Cantera Especial in Mexican travertine, this carved lion head on an Italian mosaic background is part of a larger fountain.*

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This wall fountain from Fairplay spouts a stream of water through its mouth.

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Among the many fountains offered by Florentine Craftsmen is this fanciful yet formal combination of frogs and flowers.

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Arcadian's Gecko wall fountain was designed and cast in stone by Haddonstone.

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This 12-ft.-tall cast-bronze fountain was fabricated by Historical Arts & Casting for the Governor's Mansion in Annapolis, MD.

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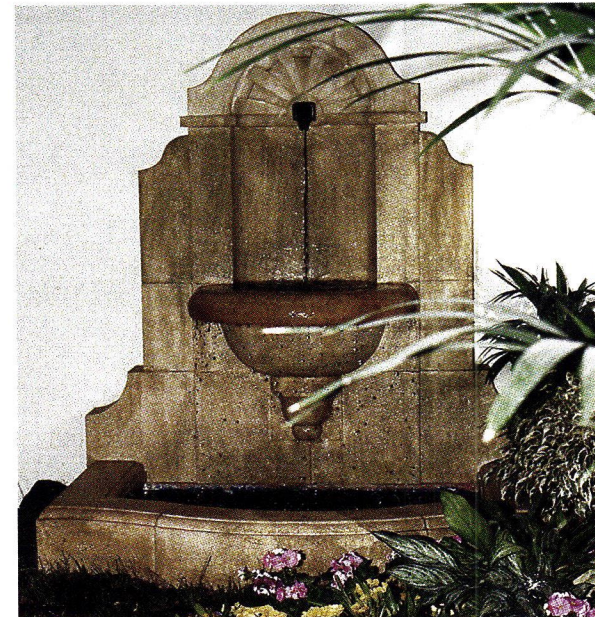
Kenneth Lynch manufactured this decorative tiered fountain topped with a pineapple.

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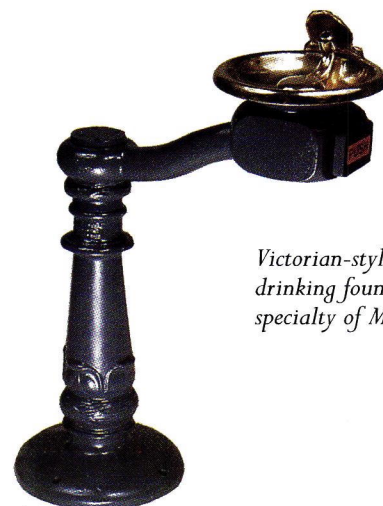
Limestone Concept carved this wall fountain in Provence limestone and gave it an antiques finish.

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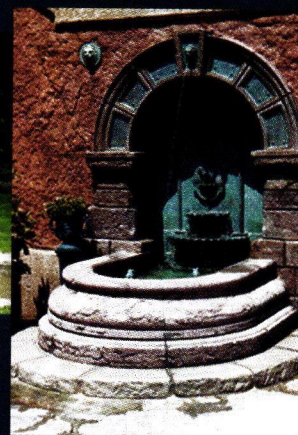
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Victorian-style outdoor drinking fountains are the specialty of Murdock.





## WATER FEATURES



Fountain Designed by Allen Franz of Britton Associates

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Visit our Website at [www.klynchandsons.com](http://www.klynchandsons.com)



## Chadsworth's 1.800.Columns

800-265-8667; Fax: 910-763-3191

[www.columns.com](http://www.columns.com)

Wilmington, NC 28401

Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pergolas, pillars, pilasters & balustrade systems; Classic Pergolas with 2-, 4-, 6- & 8-column kits; plain or fluted shafts in a variety of sizes & styles; molded polymers, polymer/stone composites & variety of lumber species; world-wide delivery.

Write in No. 1580 for Polystone; 180 for wood



Chadsworth's custom pergola features PolyStone support columns that are resistant to moisture and insects.

## Champlain Stone, Ltd.

518-623-2902; Fax: 518-623-3088

[www.champlainstone.com](http://www.champlainstone.com)

Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, wall stone, flagging, paving, flooring, step slabs, landscaping boulders, retaining walls, fireplaces, fountains & more.

Write in No. 4270



Champlain Stone's Corinthian Granite is medium to coarse grain and can be used for landscape boulders.

## Country Estate Fence/Nebraska Plastic

800-445-2887; Fax: 308-784-3216

[www.countryestate.com](http://www.countryestate.com)

Cozad, NE 69130

Supplier of decorative, maintenance-free 100% PVC fencing, gates, gazebos & arbors: numerous styles of fencing; exceeds ASTM F964 requirements; guaranteed against rotting, peeling, fading & corroding.

Write in No. 1374

## Custom Home Accessories

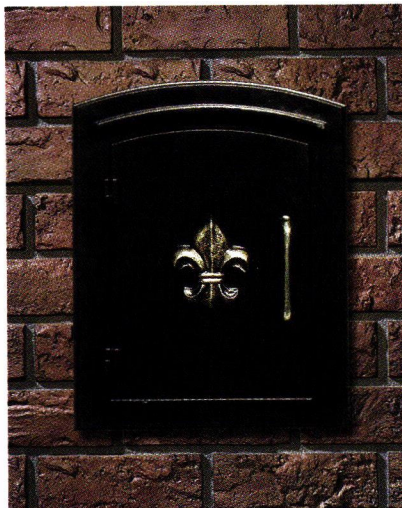
800-265-0041; Fax: 916-362-0410

[www.mailboxes.info](http://www.mailboxes.info)

Sacramento, CA 95826

Manufacturer & distributor of decorative mailboxes & classic architectural accents: weathervanes, cupolas & finials; post- & surface-mounted, exterior, lobby & locking/vandal-resistant mailboxes; mail slots & posts for mailboxes; cluster mailboxes; low-voltage lighted address plaques in 5 styles & 10 finishes; cast aluminum, brass & copper; Victorian & other styles; lamps & lampposts.

Write in No. 527



The Manchester column-mount mailbox by Custom Home Accessories features brass hardware, a weather-resistant door seal and a galvanized masonry box.

## Custom Sunroom Designs

866-822-6220; Fax: 770-822-6331

[www.customsunroomdesigns.com](http://www.customsunroomdesigns.com)

Lawrenceville, GA 30043

Designer & custom fabricator of conservatories, greenhouses, sunrooms & garden houses: wood & steel; installation services.



Model #1524

A mailbox from Dahlhaus is 20½ in. tall x 15 in. wide x 7½ in. deep and features customized text.

## Dahlhaus Lighting, Inc.

718-218-6651; Fax: 718-218-6653

[www.dahlhaus-lighting.com](http://www.dahlhaus-lighting.com)

Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; wall- & post-mounted electric, landscape, porch & garden lighting; light bollards in Turn of the Century & vintage European styles; custom gas fixtures.

Write in No. 2767

## Dalton Pavilions, Inc.

800-532-5866; Fax: 215-721-1501

[www.daltonpavilions.com](http://www.daltonpavilions.com)

Telford, PA 18969

Designer & manufacturer of gazebos in several styles & sizes: western red cedar; screening, benches, tables & deck railings; birdhouses; installation services; product portfolio \$2.

Write in No. 775



The Williamsburg gazebo from Dalton Pavilions is made from western red cedar.



This gazebo from Directions for Home & Garden was manufactured with maintenance-free vinyl and corrosion-resistant components.

## Directions for Home & Garden

866-428-7652; Fax: 203-748-4875

[www.directionshg.com](http://www.directionshg.com)

Danbury, CT 06798

Manufacturer of hand-crafted weathervanes & cupolas: copper full-bodied & wind-cup weathervanes; wood & fiberglass windowed & louvered cupolas; finials; 16-gauge copper roof tile on northern white pine; installation guides; gazebos.

Write in No. 1216



This enclosure for a receptacle from DuMor features a floral motif and a green finish.

## DuMor, Inc.

800-598-4018; Fax: 717-436-9839

[www.dumor.com](http://www.dumor.com)

Mifflintown, PA 17059

Supplier of benches, planters, urns, tables, trash receptacles, tree guards & patented Paver-Grate suspension system: since 1984.

Write in No. 2180

## Fine Architectural Metalsmiths

888-862-9577; Fax: 845-651-7857

[www.iceforge.com](http://www.iceforge.com)

Chester, NY 10918

Custom fabricator of ironwork: lanterns, sconces, ceiling fixtures & other lighting; fixture restoration & refitting; period gates, fencing, railings & newel posts; wine racks, grillework & wine cellar doors; balustrades, garden ornament, benches, arbors, pergolas, finials & fireplace screens; decorative copper wall & ceiling panels; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.

Write in No. 2640





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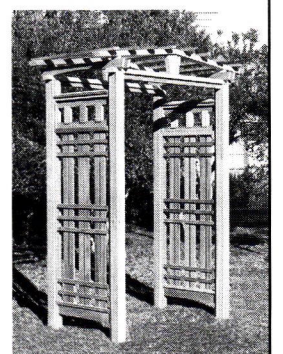
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888.285.4624

Catalog: 800.649.6920

Beverly, MA

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WRITE IN NO. 8490



## Florentine Craftsmen, Inc.

800-876-3567; Fax: 718-937-9858  
www.florentinecraftsmen.com  
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters, urns, weathervanes, benches, gates, non-load-bearing columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.

Call for more information

## Garden Arches

800-947-7697; Fax: 360-650-0733  
www.gardenarches.com  
Bellingham, WA 98227

Designer & manufacturer of hand-built arbors & trellis: cedar, copper & hand-forged iron; custom projects.



*The Rose, a pergola from Garden Arches, was recently installed in Santa Clara, CA.*

## Gingerbread Man

530-622-0550; Fax: 530-622-8552  
www.gingerbreadman.com  
Placerville, CA 95667

Manufacturer of Victorian gingerbread, screen doors, porch parts, spandrels, gable ornament, ceiling medallions, fence pickets, sawed balusters, brackets, signs, roof ridge cresting, cupolas, arbors & more: custom design services.

Write in No. 1364

## Glass House, LLC

800-222-3065; Fax: 860-974-1173  
www.glasshouseusa.com  
Pomfret Center, CT 06259

Custom fabricator & supplier of traditional conservatories, greenhouses, sunrooms, pool enclosures, garden houses, roof lanterns, specialty skylights & glass roof systems: wood & aluminum; true-divided-lite windows & doors; ornamental metalwork & copper-clad options; numerous glazing options; variable trim enhancements & accessories.

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## Glass Houses c/o Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040  
www.glasshouses.com  
Bellmawr, NJ 08031

Designer & manufacturer of conservatories, orangeries, sunrooms, garden houses, follies, pool houses & gazebos: glass & timber designs; hand crafted in Norfolk, England; installation services.

Write in No. 4021

## Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040  
www.haddonstone.com  
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings,

benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.

Write in No. 4020



*This Classically styled folly was manufactured by Haddonstone in cast stone.*

## Hampton Conservatories, LLC

631-271-4177; Fax: 631-271-4238  
www.hamptonconservatories.com  
Huntington, NY 11743

Manufacturer of conservatories, sunrooms, orangeries, garden rooms, Florida rooms & pool enclosures: installation of skylights & roof lanterns.

Write in No. 1373

## Herwig Lighting

800-643-9523; Fax: 479-968-6422  
www.herwig.com  
Russellville, AR 72811

Manufacturer of custom & hand-crafted interior & exterior lighting fixtures: cast benches, fences, gates, plaques, signage, capitals, street clocks & cast-aluminum posts to 14 ft.; since 1908.

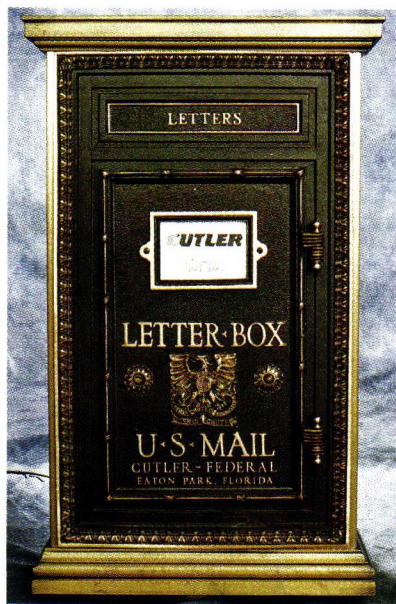
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## Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493  
www.historicalarts.com  
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.

Write in No. 1210



*Historical Arts & Casting designed and custom fabricated this mailbox.*

## Historical Bricks

319-354-5251; Fax: 319-688-3086  
www.historicalbricks.com  
Iowa City, IA 52245

Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.

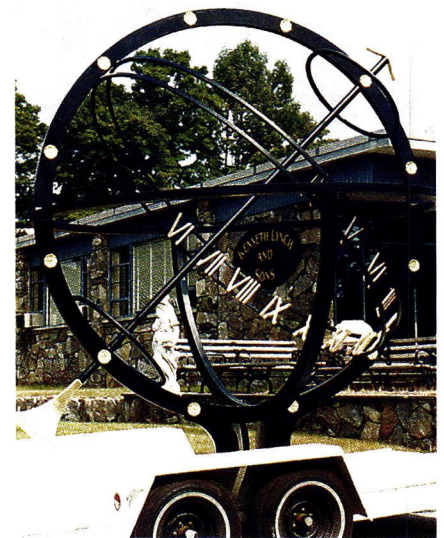
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## Kenneth Lynch & Sons, Inc.

203-762-8363; Fax: 203-762-2999  
www.klynchandsons.com  
Wilton, CT 06897

Manufacturer of garden & wall fountain designs, garden ornament & statuary, site furniture (including full park-bench manufacturing capabilities), wood bench slats, birdbaths, topiary/arbores, sundials, finials, planters, urns, columns, capitals & swell-bodied & silhouette weathervanes: cast stone, copper, aluminum, wrought iron, bronze, stainless steel & lead; custom capabilities; 1939 New York World's Fair picnic table design.

Call for more information



*Kenneth Lynch provides a range of garden ornament, including this custom 10-ft.-dia. armillary sphere.*

## King Architectural Metals

800-542-2379; Fax: 800-948-5558  
www.kingmetals.com  
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, balustrades, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.

Write in No. 270

## Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651  
www.limestoneconcept.com  
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns & capitals, balustrades, ornament, planters, urns, benches, pavers, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.

Write in No. 5390

## Limestone Trail Co., Ltd.

800-810-8223, Fax: 905-563-7526  
www.limestonetrail.com  
Beamsville, ON, Canada L2M 5P1

Manufacturer of outbuildings: gazebos, cabins, cupolas, glass houses, cabanas & pentagons; French provincial & Victorian styles.

Write in No. 204



*Parkland shelters by Limestone Trail are available in octagonal or rectangular shapes with cedar or metal posts.*



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John Ruskin 1819-1900



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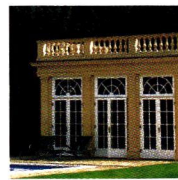
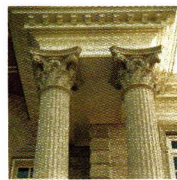
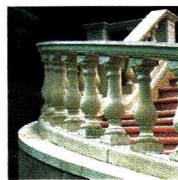
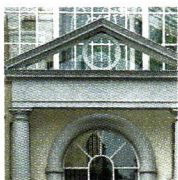
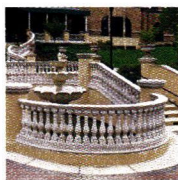
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## Maine Millstones

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[www.mainemillstones.com](http://www.mainemillstones.com)

West Southport, ME 04576

Manufacturer of hand-carved traditional granite millstones: for paving & garden ornament; all sizes & patterns; half millstones for doorsteps.

**Write in No. 4440**



*Manor Style fabricated this custom pergola and archway in PVC for ease of maintenance.*

## Manor Style, Ltd.

800-325-2188; Fax: 443-200-0010

6741 Whitestone Rd.

Baltimore, MD 21207

Nationwide supplier of architectural elements: custom fabricator of Durastyle & AZEK PVC, including square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; preformed balustrading; substantial inventory; free literature.

**Write in No. 703**

## Oak Leaf Conservatories of York

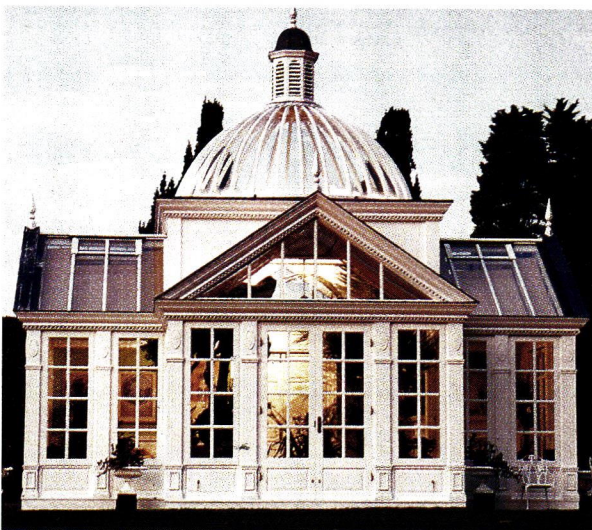
800-360-6283; Fax: 404-250-6283

[www.oakleafconservatories.co.uk](http://www.oakleafconservatories.co.uk)

Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: hand crafted in England; mortise-&-tenon construction, premium-grade mahogany, high-performance double glazing, built-in roller insect screens & concealed gutters; unique designs with classic proportions & finely detailed moldings, columns & panels to suit individual requirements & existing architectural features.

**Write in No. 6860**



*Oak Leaf Conservatories specializes in glass domes that have insulated double-glazed curved glass.*

## Pine Hall Brick

336-779-6116; Fax: 336-721-7517

[www.pinehallbrick.com](http://www.pinehallbrick.com)

Winston Salem, NC 27116

Supplier of face brick, special shapes & pavers: 21 face-brick styles; more than 20 clay-paver styles

including Rumbled pavers; stock & custom shapes; arches; antique & other finishes.

**Write in No. 5130**



*Old Towne brick with antique edging from Pine Hall Brick was used to pave this driveway.*

## Renaissance Conservatories

800-882-4657; Fax: 717-661-7727

[www.renaissanceconservatories.com](http://www.renaissanceconservatories.com)

Leola, PA 17540

Custom fabricator & installer of traditional conservatories, contemporary sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: hand-crafted mahogany & cedar components; door & sash hardware, concealed rolling insect screens, custom water-jet-cut crestings with matching finial posts, ornate castings & true-divided-lite windows & doors; custom designs fabricated with period architectural details.

**Write in No. 378**

## Romancing The Woods, Inc.

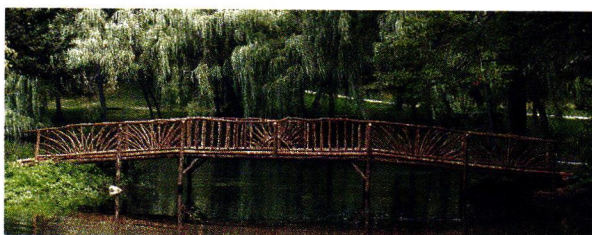
845-246-1020; Fax: 845-246-1021

[www.romancingthewoods.com](http://www.romancingthewoods.com)

Woodstock, NY 12498

Manufacturer of freestanding rustic furniture, straight & curved stairs & railings: fencing, balusters, gates, garden & woodland structures, planters & urns, benches, ornamental bridges, summer houses, arbors, conservatories, porch parts, garden houses, gazebos, pergolas, pavilions & treillage; eastern red cedar or mountain laurel; in the romantic tradition of 19th-century English & French estate gardens & the Great Adirondack camps.

**Write in No. 5010**



*This rustic bridge was fabricated by Romancing the Woods using wood native to New York State.*

## Solar Innovations, Inc.

800-618-0669; Fax: 717-933-1393

[www.solarinnovations.com](http://www.solarinnovations.com)

Myerstown, PA 17067

Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, skylights, glass domes, lanterns, pool & spa enclosures, sunrooms, canopies, walkways & folding glass walls;

all aluminum & aluminum exterior/wood interior; ridge cresting, finials, molding & fluting; simulated-divided lites; large standard color selection & custom color matches.

**Write in No. 391**

## Steptoe & Wife Antiques, Ltd.

800-461-0060; Fax: 416-780-1814

[www.steptoewife.com](http://www.steptoewife.com)

Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron architectural elements: spiral & straight stairs, decorative balustrades & balusters, railings, gates, newel posts, handrails, treads, risers, ornamental ceilings & grilles; custom ornamental metal fabrication; arbors, gazebos & pergolas; cast aluminum & bronze & wrought iron/steel; contract manufacturing.

**Write in No. 470**

## Stonex Cast Products

732-938-2334; Fax: 732-919-0918

[www.stonexonline.com](http://www.stonexonline.com)

Farmingdale, NJ 07727

Supplier of cast-stone architectural products: baluster & rail systems, quoins, window sills & surrounds, wall copings, splash blocks, pier caps, planters, furniture & more; 7 styles of balusters; curved railings.

**Write in No. 507**

## Sycamore Creek

518-398-6393; Fax: 518-398-7697

[www.sycamorecreek.com](http://www.sycamorecreek.com)

Ancram, NY 12502

Supplier of garden furnishings: ornamental gates & fencing, arbors, pergolas, lattice & trellis; stone tables & benches; garden ornament; natural stone & hand-crafted copper; stock & custom projects.

**Write in No. 709**



*This trellis is supplied by Sycamore Creek, which offers garden furnishings and custom projects in copper.*

## Tanglewood Conservatories, Ltd.

800-229-2925; Fax: 410-479-4797

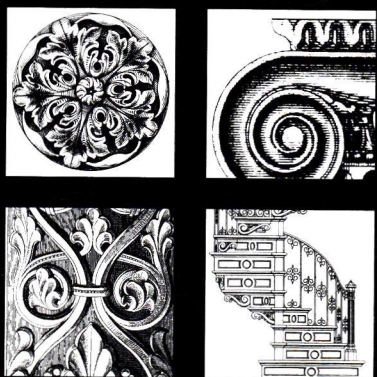
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Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; high-end details, custom designs & premium-grade construction; Honduras mahogany, high-performance insulated glass & solid-brass hardware; true-divided-lite windows & doors; ornamental castings & discrete ventilation & shading systems.

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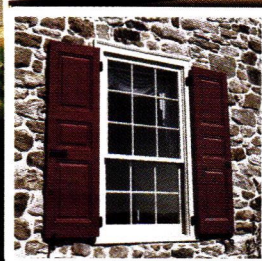
# TRADITIONAL GAZEBOS



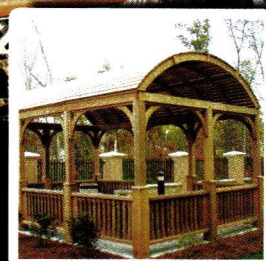
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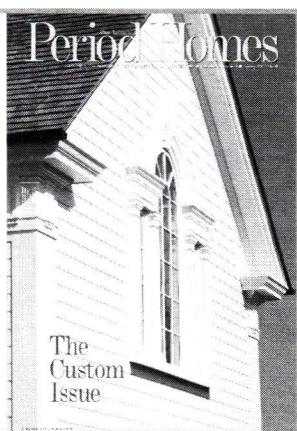
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This custom pergola by Trellis Structures is comprised of painted fiberglass composite columns and clear western red cedar purlins.

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888-285-4624; Fax: 978-232-1151  
www.trellisstructures.com  
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Designer & manufacturer of arbors, trellis, pergolas & garden furniture: western red cedar & mahogany; extensive color catalog; Classical arbors to unique garden structures; ships anywhere in the U.S.

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This Queen Anne-style gazebo from Vixen Hill, model #QA-15B, features a two-tiered roof and a 6-in. trellis.

## Vixen Hill

800-423-2766; Fax: 610-286-2099  
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Manufacturer of modular cedar gazebos, garden houses, tea houses, arbors, garden furniture, window boxes & bathhouses: pre-engineered for easy assembly & factory-direct.

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www.walpolewoodworkers.com  
Walpole, MA 02081

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Write in No. 280



The Gray Rock Granite mail post and the Strong Box mailbox are both available from Walpole.

## Wayside Fence Co.

800-847-7789; Fax: 631-968-6928  
www.waysidefence.com  
Bay Shore, NY 11706

Manufacturer of custom PVC & cedar fencing & gates, railings, components, arbors, lattice, pergolas, trellis, posts, caps & finials: gate hardware & operators; solar PVC post-caps, deck & accent cap lights; more than 45 styles of PVC fencing to match the look of classic wood fencing; porch parts & decking; curved PVC profiles; cast aluminum, ornamental wrought iron & steel, black PVC, wood & vinyl; restoration services; custom work to clients' specs.

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## Wiemann Ironworks

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The deluxe arbor from Wood Innovations features a laminated cedar 2x6-ft. arch, lattice panels and a routed cap.

## Wood Innovations of Suffolk

631-698-2345; Fax: 631-698-2396  
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Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, stair treads, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes. **Call for more information**

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Manufacturer of custom ornamental metal castings: iron, aluminum, bronze, brass, stainless steel & ductile iron; historic restoration with existing patterns; unusual cast items; columns, fences, garden ornament, lighting, planters, gazebos, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings & registers & grilles. **Write in No. 1005**

## **Authentic Provence, Inc.**

561-805-9995; Fax: 561-805-5730

[www.authenticprovence.com](http://www.authenticprovence.com)

West Palm Beach, FL 33401

Importer of authentic French & Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, masks, sundials, urns, tables & benches; wide selection of Tuscan terra-cotta planters, Vase d'Anduze & lead & zinc planters; garden pavilions; custom & sourcing. **Write in No. 469**



*This terra-cotta planter was supplied by Authentic Provence.*

## **Cantera Especial**

800-564-8608; Fax: 818-907-0343

[www.cantera-especial.com](http://www.cantera-especial.com)

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Manufacturer & distributor of a vast array of machine- & hand-carved products made from Cantera & Adoquin stone, limestone & sandstone quarried from Europe & Mexico: figurative sculpture, fountains, fireplace surrounds, columns, gazebos, table bases, mantels, entryways, balustrades, pool coping, vanities, benches, pavers, flooring, urns & planters; custom work. **Write in No. 31**



*This selection of planters from Cantera Especial showcases the many styles available from the company.*

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[www.haddonstone.com](http://www.haddonstone.com)

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*The Large Gothic Jardinière from Haddonstone is decorated with double-quatrefoil panels.*

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[www.klynchandsons.com](http://www.klynchandsons.com)

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Manufacturer of garden & wall fountain designs, garden ornament & statuary, site furniture (including full park-bench manufacturing capabilities), wood bench slats, birdbaths, topiary/arbors, sundials, finials, planters, urns, columns, capitals & swell-bodied & silhouette weathervanes: cast stone, copper, aluminum, wrought iron, bronze, stainless steel & lead; custom capabilities; 1939 New York World's Fair picnic table design. **Call for more information**

## **Limestone Concept, Inc.**

310-278-9829; Fax: 310-278-9651

[www.limestoneconcept.com](http://www.limestoneconcept.com)

Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns & capitals, balustrades, ornament, planters, urns, benches, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone. **Write in No. 5390**

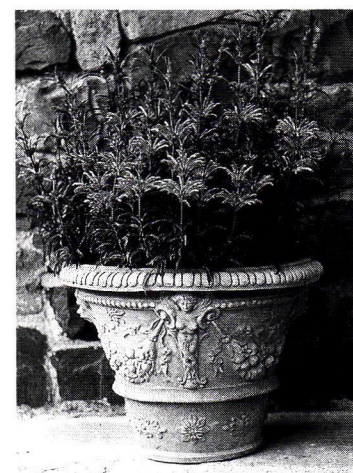
## **Seibert & Rice, Inc.**

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Importer of terra-cotta benches, planters, urns & ornament: handmade in Impruneta, Italy; fine detailing; frost-proof; extensive inventory; custom capabilities. **Write in No. 5500**



*The line of Italian terra-cotta planters from Seibert & Rice includes model L/M, which stands 18 in. tall with a 24 in. dia.*



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732-938-2334; Fax: 732-919-0918

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Supplier of cast-stone architectural products: baluster & rail systems, quoins, window sills & surrounds, wall copings, splash blocks, pier caps, planters, furniture & more; 7 styles of balusters; curved railings.

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Write in No. 463



*The Vaso Bacco was hand crafted in terra cotta for Tuscan Imports.*

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[www.wiemanniron.com](http://www.wiemanniron.com)

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Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences,

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Write in No. 1223

## Wood Innovations of Suffolk

631-698-2345; Fax: 631-698-2396

[www.woodin.com](http://www.woodin.com)

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Manufacturer of exterior wood structures & elements in western red cedar: planters of any size & shape, caps, bridges, wishing wells, arbors, pergolas, furniture, fencing & statuary; custom; shipping nationwide.

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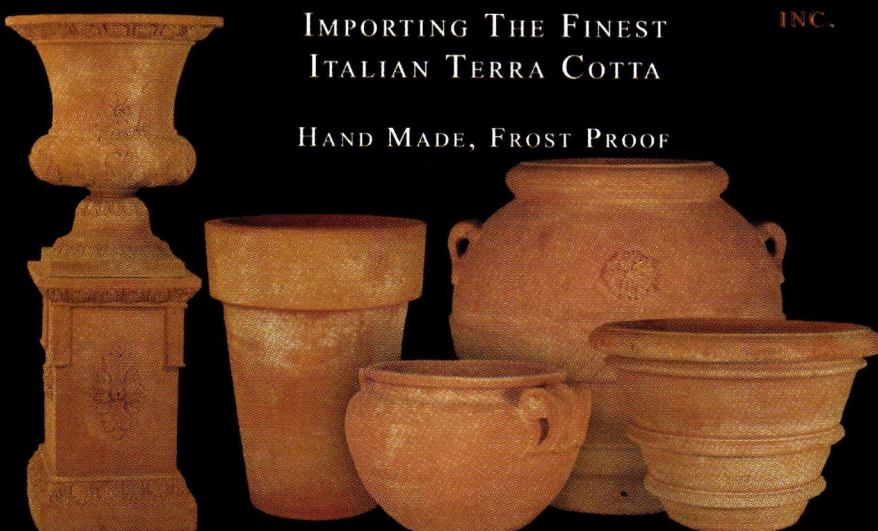
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# Sculpture & Garden Ornament



*This iron eagle was removed from its site and restored by Architectural Iron Co. before being re-installed.*

## Architectural Iron Co.

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www.architecturaliron.com  
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Manufacturer of custom castings: fence details, bridge parts, window weights, registers & grilles, sculpture, benches, arbors, pergolas, cresting, finials, roof ornament, fences, gates, columns & capitals, stairs & railings; patination; brass, cast iron, copper, bronze, aluminum & wrought iron/steel; restoration & reproduction.

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www.outwater.com  
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Manufacturer & distributor of a vast array of machine- & hand-carved products made from Cantera & Adoquin stone, limestone & sandstone quarried from Europe & Mexico: figurative sculpture, fountains, fireplace surrounds, columns, gazebos, table bases, mantels, entryways, balustrades, pool coping, vanities, benches, pavers, flooring, urns & planters; custom work.

Write in No. 31



*Cantera Especial carved this religious figure in coffee-colored Cantera stone.*

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www.florentinecraftsmen.com  
Long Island City, NY 11101

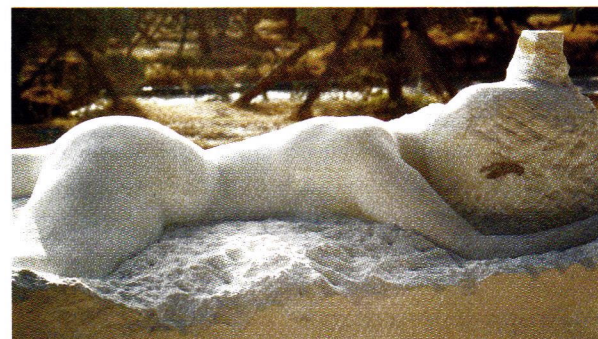
Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters, urns, weather-vanes, benches, gates, non-load-bearing columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.

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www.haddonstone.com  
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British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.

Write in No. 4020



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Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.

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Call for more information

## Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651  
www.limestoneconcept.com  
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns & capitals, balustrades, ornament, planters, urns, benches, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.

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www.mainemillstones.com  
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## Marcel Machler, Inc. Carvings & Sculptures

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www.mmcarvings.com  
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Custom fabricator of carvings & sculpture: fountains, fireplaces, balusters, tables & more; uses modern tools & old-world chisels & hammers; restoration services; residential & institutional.

## Metropolitan Artifacts

770-986-0007; Fax: 770-457-8670  
www.metropolitanartifacts.com  
Atlanta, GA 30341

Importer of European & American architectural antiques: European-style staircases with iron balustrades & newel posts; lanterns, sconces & chandeliers; clawfoot tubs & antique & reproduction fixtures; stained- & beveled-glass windows; fencing, iron gates & balconies; entry doors & door hardware, mantels, sculpture & garden ornament; iron & bronze columns; cast bronze, bronze, cast iron, iron & fiberglass; custom fabrication services.

Write in No. 308



Metropolitan Artifacts supplies European and American architectural antiques, including sculpture, entry doors and hardware.

## No. 9 Studio UK

011-44-0176954-0471; Fax: 011-44-0176954-0864  
www.no9uk.com  
Umberleigh, Devon, UK EX379HF

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973-467-8266; Fax: 973-379-2536  
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www.sycamorecreek.com  
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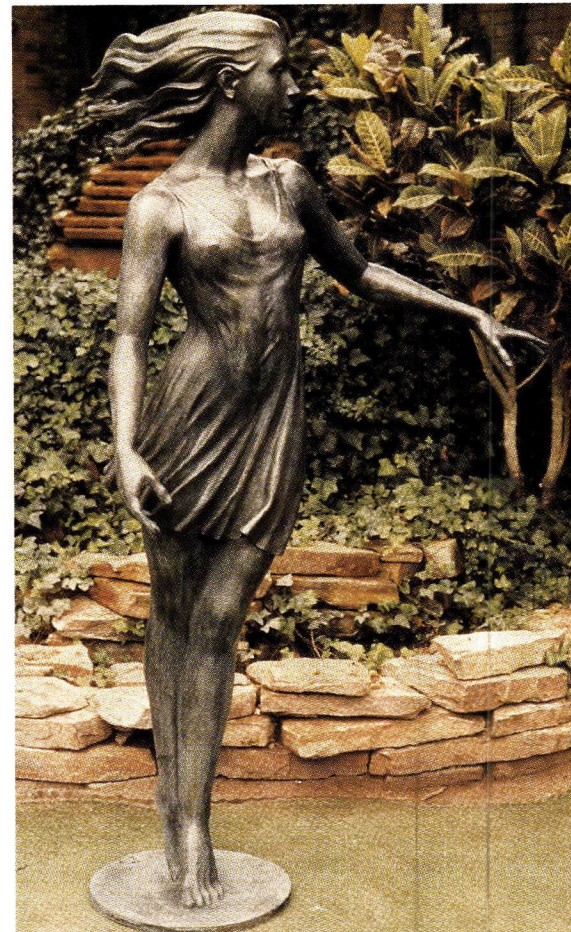
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574-272-2708; Fax: 574-272-2708  
www.nationalsculptorsguild.com/artist\_lang  
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Fine arts sculptor: figures in bronze for gardens, homes & public spaces; small pedestal sculpture in limited editions, custom fountains & portraits.

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www.tuscanimports.com  
Florence, SC 29505

Importer of hand-crafted terra-cotta elements: planters, urns, fountains & statuary from Impruneta & Siena; distributors of hand-painted volcanic-rock tables.

Write in No. 463



Acquaiola, model #F/627 from Tuscan Imports, stands 34 in. tall.

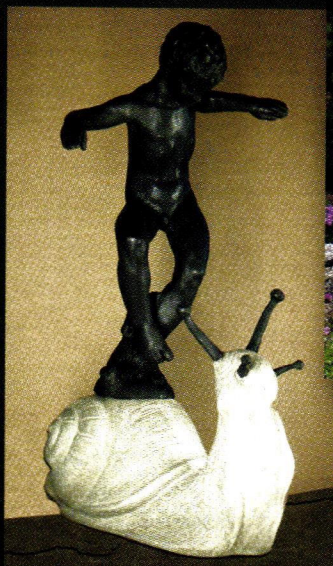
## Wood Innovations of Suffolk

631-698-2345; Fax: 631-698-2396  
www.woodin.com  
Medford, NY 11763

Manufacturer of exterior wood structures & elements in western red cedar: planters of any size & shape, caps, bridges, wishing wells, arbors, pergolas, furniture, fencing & statuary; custom; shipping nationwide.

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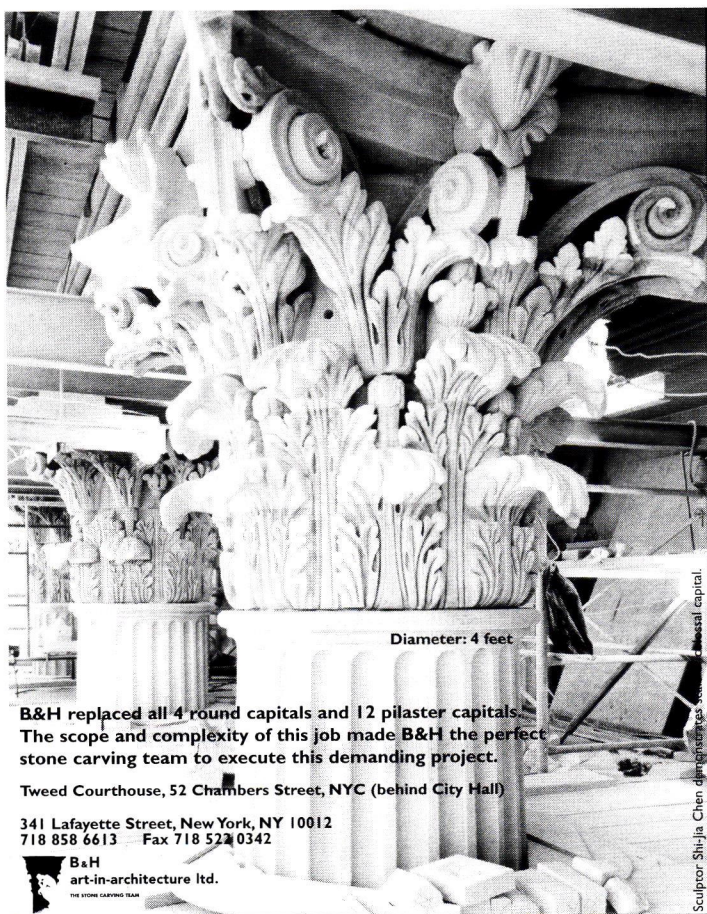
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Diameter: 4 feet

B&H replaced all 4 round capitals and 12 pilaster capitals. The scope and complexity of this job made B&H the perfect stone carving team to execute this demanding project.


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THE STONE CARVING TEAM

Sculptor Shi-Jia Chen demonstrates the process of carving a capital.

WRITE IN NO. 1009



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tuckandjan@aol.com

**Dance of Awakening Day**  
6'5" H bronze

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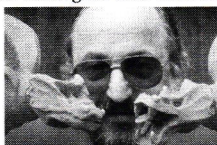
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Marek '05

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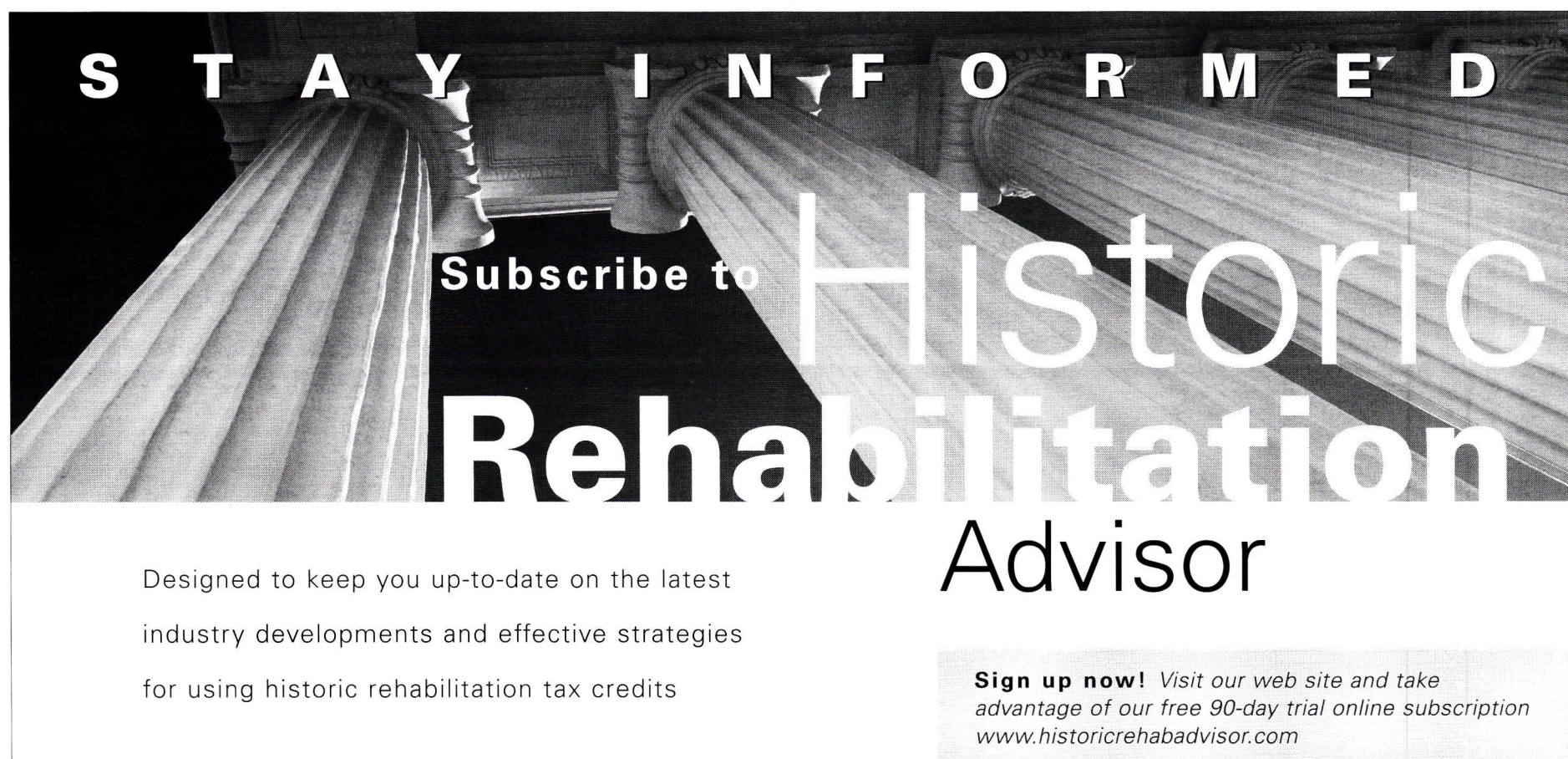


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www.albarwilmette.com  
Wilmette, IL 60091

Custom fabricator & restorer of antique door & window hardware & interior & exterior lighting; cleans, polishes, plates, repairs & lacquers; all finishes; polished, antique & satin in antique brass, bronze, copper, pewter, nickel & chrome; large collection of salvaged hardware; duplication services; window locks, sash lifts & casement hardware; doorknobs, door plates, locks & pocket-door hardware; works with contractors, architects, interior designers & homeowners.

Write in No. 97

## Allen Architectural Metals, Inc.

800-204-3858; Fax: 256-761-1967  
www.allenmetals.com  
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: iron, aluminum, bronze, brass, stainless steel & ductile iron; historic restoration with existing patterns; unusual cast items; columns, fences, garden ornament, lighting, planters, gazebos, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings & registers & grilles.

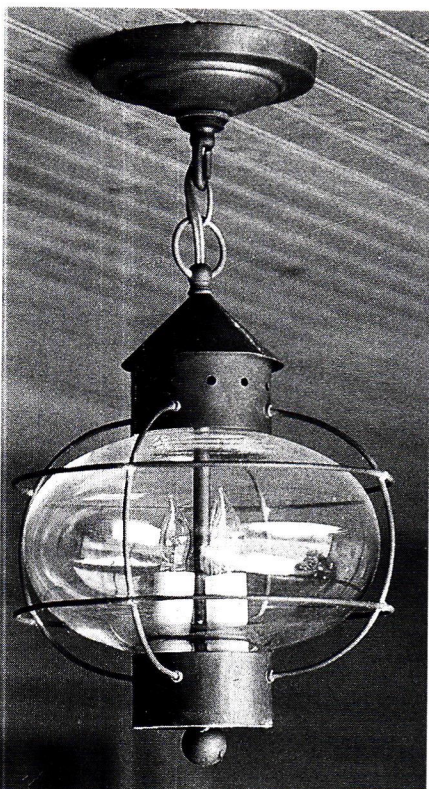
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## Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403  
www.outwater.com  
Wood Ridge, NJ 07075

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.

Write in No. 5008



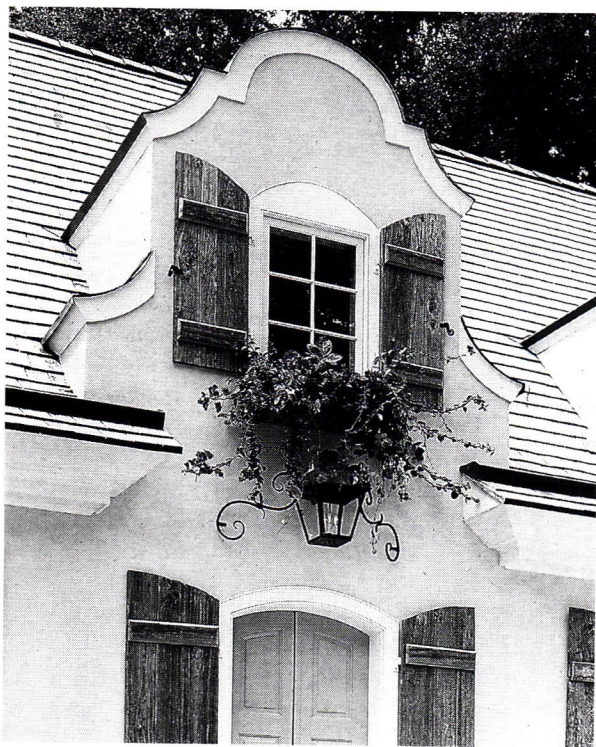
The model #SMLT 13-H in naturally aged brass from Authentic Designs is 11 in. tall x 8½ in. wide x 8½ in. deep.

## Authentic Designs

800-844-9416; Fax: 802-394-2422  
www.authenticdesigns.com  
West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting fixtures: brass, copper & Vermont maple; exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table/floor lamps, chandeliers, pendants & ceiling & custom fixtures.

Write in No. 60



This period-style reproduction lantern from Ball & Ball Lighting brings character to the exterior of this house.

## Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639  
www.ballandball.com  
Exton, PA 19341

Manufacturer of historical lighting fixtures: interior & exterior; 18th-, 19th- & early-20th centuries; lanterns, sconces, table/floor lamps, chandeliers, pendants & ceiling fixtures; custom designs; restoration & refitting; wall-, post- & pillar-mounted porch lighting; Colonial & Turn of the Century; brass, glass, copper & iron; gas lighting.

Write in No. 7660

## Bevolo Gas & Electric Lights

504-522-9485; Fax: 504-522-5563  
www.bevolo.com  
New Orleans, LA 70130

Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures: interior & exterior; restoration; gas burning; Colonial, Victorian, Turn of the Century & Mediterranean styles.

Write in No. 166

## Charleston Lighting & Mfg., Inc.

800-661-9224; Fax: 251-473-0306  
www.charlestonlighting.com  
Mobile, AL 36607

Manufacturer of handmade copper lanterns: natural gas, propane & electric; Colonial, Victorian, Classical, Turn of the Century, French, Italian & Spanish styles; post, wall & pendant lanterns; automatic gas ignition systems; cast lighting & mailbox standards.

Write in No. 772



The Albany wall sconce was fabricated in copper by the artisans at Charleston Lighting.

## Christopher Thomson Studio

505-421-2645; Fax: 505-421-2618  
www.ctiron.com  
Ribera, NM 87560

Blacksmith: hand-forged, traditionally joined iron-work; benches, gates, sculpture, railings, furniture & andirons; architectural lighting; old-world to contemporary styles; UL-approved interior & exterior lighting; catalog \$20.

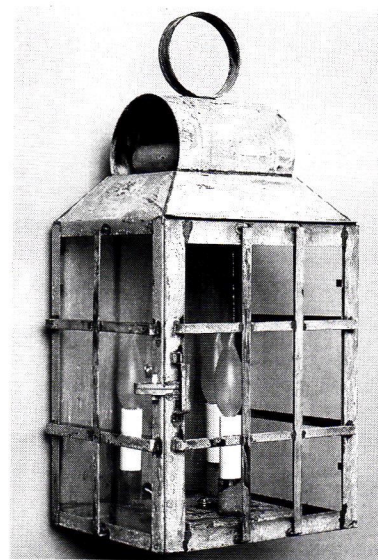
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## Cirecast, Inc.

415-822-3030; Fax: 415-822-3004  
www.cirecast.com  
San Francisco, CA 94124

Manufacturer of museum-quality reproduction door & window hardware, historical lighting & decorative metalwork from American manufacturers of the 19th & 20th centuries: large-scale custom work; knobs/escutcheons, locksets, hinges, door knockers, doorbells, push plates, kick plates, lever handles, cremone bolts, pocket-door hardware, window locks & lifts & wall-mounted exterior lighting; brass, bronze, steel, nickel & ductile & cast iron.

Write in No. 244



This 22-in.-tall copper wall light with a verde finish was crafted by Josiah R. Coppersmythe.

## Coppersmythe, Josiah R.

508-432-8590; Fax: 508-432-8587  
www.jrcoppersmythe.com  
Harwich, MA 02645

Manufacturer of hand-crafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts/Mission/Prairie styles; styles & sizes can be modified to meet specific client needs.

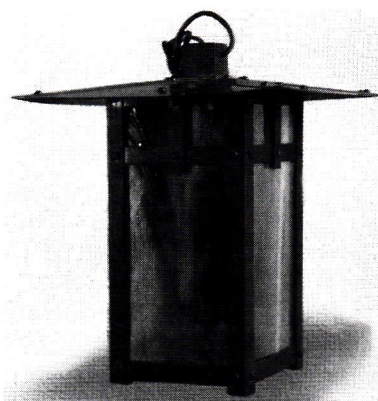
Call for more information

## Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076  
www.craftsmenhardware.com  
Marceline, MO 64658

Manufacturer & custom fabricator of Arts & Crafts-style lighting & copper hardware: interior & exterior; chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push & kick plates, lever handles & drapery & pocket-door hardware.

Write in No. 6980



This copper hanging lamp, model #CS2HLM from Craftsmen Hardware, is available with mica or colored glass and a variable chain length.

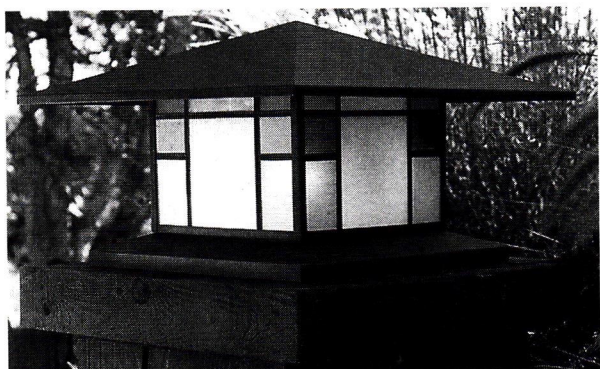


## Custom Home Accessories

800-265-0041; Fax: 916-362-0410  
www.mailboxes.info  
Sacramento, CA 95826

Manufacturer & distributor of decorative mailboxes & classic architectural accents: weathervanes, cupolas & finials; post- & surface-mounted, exterior, lobby & locking/vandal-resistant mailboxes; mail slots & posts for mailboxes; cluster mailboxes; low-voltage lighted address plaques in 5 styles & 10 finishes; cast aluminum, brass & copper; Victorian & other styles; lamps & lampposts.

Write in No. 527



Model #CM240 column-mount lamp from Customlightstyles.com features leaded-glass panels and a bronze finish.

## Customlightstyles.com

707-547-9909; Fax: 707-538-5543  
www.customlightstyles.com  
Santa Rosa, CA 95409

Designer & fabricator of interior, exterior & landscape lighting fixtures: lanterns, sconces, pendants, ceiling fixtures & chandeliers; hand-forged iron, brass & copper; more than 90 painted & 16 metal finishes; Turn of the Century, Spanish/Mediterranean, Arts & Crafts & Colonial styles; restoration, refitting, historical reproductions & custom designs; English, French, Italian, Colonial & contemporary door hardware.

Call for more information

## Dahlhaus Lighting, Inc.

718-218-6651; Fax: 718-218-6653  
www.dahlhaus-lighting.com  
Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; wall- & post-mounted electric, landscape, porch & garden lighting; light bollards in Turn of the Century & vintage European styles; custom gas fixtures.

Write in No. 2767



This lantern, model #8421 CH 0 from Dahlhaus, measures 22 in. tall.

## Deep Landing Workshop

877-778-4042; Fax: 410-778-4070  
www.deeplandingworkshop.com  
Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions or original designs to complement a period; tin wall sconces,

wood & wrought-iron chandeliers, large entrance & post lanterns in brass or copper; graining, gilding & other finishes.

Write in No. 809



Deep Landing Workshop manufactured this exterior wall-mounted lantern, model #L-1260.

## Elcanco, Ltd.

800-423-3836; Fax: 978-392-0870  
www.elcanco.com  
Westford, MA 01886

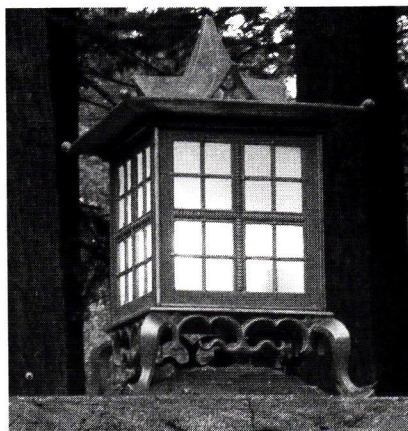
Manufacturer of hand-crafted electric candles, flame-like bulbs & Candlecovers: antique lighting applications; consultations.

Write in No. 2040

## Eleek, Inc.

503-232-5526; Fax: 503-232-5527  
www.eleekinc.com  
Portland, OR 97227

Designer & manufacturer of hardware, lighting & more: push-button switches, switch plates, drawer pulls, ETL-listed pendants & sconces, interior & exterior lighting, street lighting, cast metalwork, grilles, metal components, metal repair & restoration, railings & bathroom & kitchen sinks; restoration & custom.



This outdoor lantern, an Eleek design made of 100%-recycled cast aluminum with a clear finish, measures 26 in. tall x 18 in. wide.

## Faubourg Lighting, Inc.

866-803-7518; Fax: 601-894-5195  
www.faubourglighting.com  
Hazlehurst, MS 39083

Designer & fabricator of historical gas & electric lighting fixtures: hand crafted in copper; interior & exterior; hanging & wall & post mounted; Colonial & Classical; building-mounted sconces; porch lighting & electrically-lit lanterns; automatic gas ignition; custom work.

Write in No. 424

## Federalist, The

203-625-4727; Fax: 203-629-8775  
www.thefederalistonline.com  
Greenwich, CT 06830

Supplier of interior & exterior lighting fixtures: handmade reproductions of 18th- & 19th-century Colonial-style post- & wall-mounted fixtures; gas &

electric lanterns, chandeliers, sconces, table & floor lighting, pendants & ceiling fixtures; porch, landscape & garden lighting; many period finishes; custom.

Write in No. 2833



Part of the new chinoiserie collection in the style of Virginia, ca. 1765, this lantern was handmade and hand finished by The Federalist.

## Fine Architectural Metalsmiths

888-862-9577; Fax: 845-651-7857  
www.iceforge.com  
Chester, NY 10918

Custom fabricator of ironwork: lanterns, sconces, ceiling fixtures & other lighting; fixture restoration & refitting; period gates, fencing, railings & newel posts; wine racks, grillework & wine cellar doors; balustrades, garden ornament, benches, arbors, pergolas, finials & fireplace screens; decorative copper wall & ceiling panels; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.

Write in No. 2640

## Gas-Lite Mfg. Co.

412-683-6434; Fax: 412-683-6440  
www.gaslite.com  
Pittsburgh, PA 15201

Manufacturer of gas lighting in cast aluminum: residential & commercial exterior use; tempered glass, brass valves & SS burners.

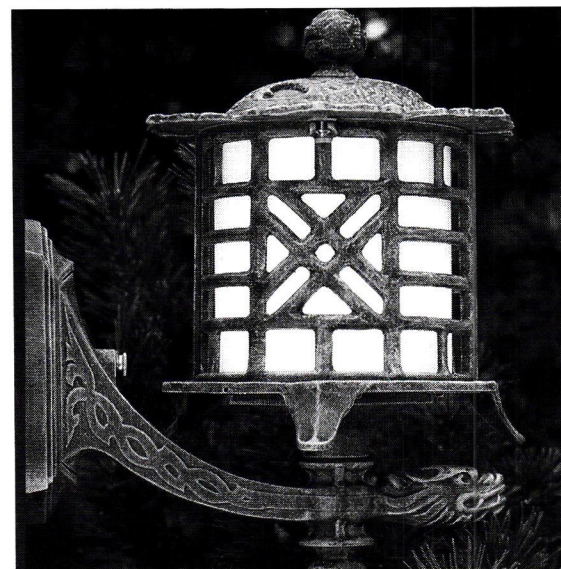
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## Hanover Lantern Inc.

717-632-6464; Fax: 717-632-5039  
www.hanoverlantern.com  
Hanover, PA 17331

Designer & manufacturer of cast-aluminum lighting fixtures, poles, bollards, mailboxes & accessories: commercial, residential & landscape applications.

Write in No. 3440



Model #8810 from Hanover Lantern is part of the company's Far East collection and is made from cast aluminum.

## Hans Duus Blacksmith, Inc.

805-688-9731; Fax: 805-688-1793  
www.hansduusblacksmith.com  
Buellton, CA 93427

Blacksmith & supplier of forged lighting: chandeliers, wall sconces, pendants & exterior lighting.

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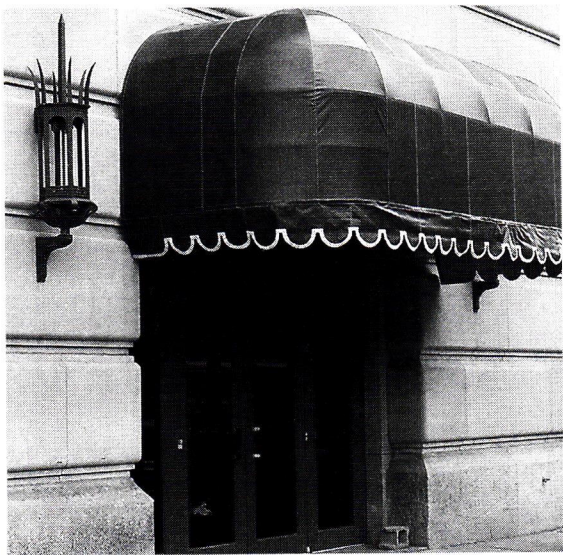
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## Herwig Lighting

800-643-9523; Fax: 479-968-6422

[www.herwig.com](http://www.herwig.com)

Russellville, AR 72811

Manufacturer of custom & hand-crafted interior & exterior lighting fixtures: cast benches, fences, gates, plaques, signage, capitals, street clocks & cast-aluminum posts to 14 ft.; since 1908.

Write in No. 9130

## Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

[www.historicalarts.com](http://www.historicalarts.com)

West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters & balustrades, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.

Write in No. 1210

## Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519

[www.maguireironcorporation.com](http://www.maguireironcorporation.com)

Richmond, CA 94801

Manufacturer & supplier of door, cabinet, window, shutter & other hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cre-mone bolts, electric bell buttons, bell pulls & mailbox hardware; lanterns; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.

Write in No. 7600

## Metropolitan Artifacts

770-986-0007; Fax: 770-457-8670

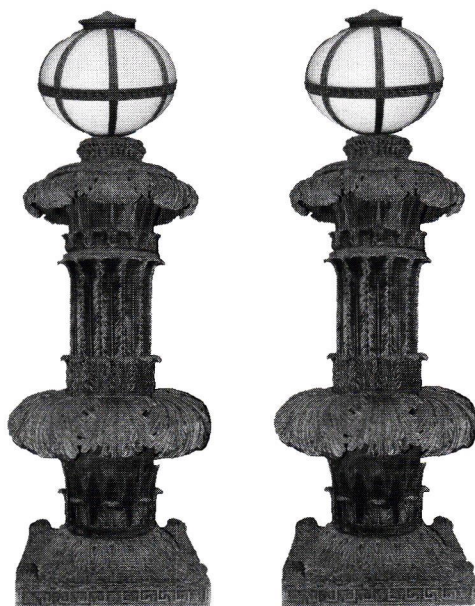
[www.metropolitanartifacts.com](http://www.metropolitanartifacts.com)

Atlanta, GA 30341

Importer of European & American architectural antiques: European-style staircases with iron balustrades & newel posts; lanterns, sconces & chandeliers; clawfoot tubs & antique & reproduction fixtures;

stained- & beveled-glass windows; fencing, iron gates & balconies; entry doors & door hardware, mantels, sculpture & garden ornament; iron & bronze columns; cast bronze, bronze, cast iron, iron & fiberglass; custom fabrication services.

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*Metropolitan Artifacts imported this pair of elaborate exterior lamps that feature leaf and Greek key motifs.*

## Old California Lantern Co.

800-577-6679; Fax: 714-771-5714

[www.oldcalifornia.com](http://www.oldcalifornia.com)

Orange, CA 92867

Manufacturer of Arts & Crafts-style lanterns: inspired by the history & architecture of Pasadena, CA; hand-applied finish options.

Write in No. 8068



*This fixture, model #11-124 from Old California Lantern, is available in a bronze patina with gold iridescent glass.*

## Olde Mill Lighting Ltd.

717-299-2512; Fax: 717-299-5822

[www.oldemillighting.com](http://www.oldemillighting.com)

Lancaster, PA 17602

Supplier of hand-crafted lighting: reproduction chandeliers, foyer & hall lights, exterior post- & wall-mounted lanterns & sconces; aged tin, brass & copper; Early American, country & traditional styles.

Write in No. 2664

## PW Vintage Lighting

866-561-3158; Fax: 413-644-9130

[www.pwvintagelighting.com](http://www.pwvintagelighting.com)

Great Barrington, MA 01230

Supplier of vintage (1820-1940) lighting fixtures: chandeliers, pendants, sconces, table lamps & more;

original & reproduction; electric, converted gas & combinations; interior & exterior.

Write in No. 1347

## Remains Lighting

212-675-8051; Fax: 212-675-8052

[www.remains.com](http://www.remains.com)

New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table/floor lamps; Jacobean through Art Moderne styles; UL certified.

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## Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127

[www.schiffarchitectural.com](http://www.schiffarchitectural.com)

Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; machine-shop service; rubber molding & pattern work; historical restoration & refurbishment; custom large-scale bowl fountains, lamps, lampposts, garden benches, pipe-&-ball fencing, plaques & signage; gazebos & arbors.

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## Technolite, Inc.

805-987-9942; Fax: 805-987-8968

830 Calle Plano #16

Camarillo, CA 93012

Supplier of hand-crafted solid-brass & -copper exterior lighting fixtures: various styles, sizes & finishes; custom work.

Write in No. 1365

## Walpole Woodworkers

800-343-6984; Fax: 508-668-7301

[www.walpolewoodworkers.com](http://www.walpolewoodworkers.com)

Walpole, MA 02081

Manufacturer & designer of small modular buildings: 6x8 ft. to 15x40 ft.; many options & details to personalize cabanas, garden sheds, studios, stables & gazebos; quality cedar fences & outdoor furniture; lanterns, mailboxes, posts & post-mounted lighting; Colonial & Early American.

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## Wiemann Ironworks

918-592-1700; Fax: 918-592-2385

[www.wiemanniron.com](http://www.wiemanniron.com)

Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, pergolas, gazebos, furnishings, grilles, doors, arbors, hardware, gas & electric lighting & more; cast & wrought aluminum, iron, steel, bronze, brass & stainless alloys; CAD services; NOMMA's most award-winning metal fabricator; national market.

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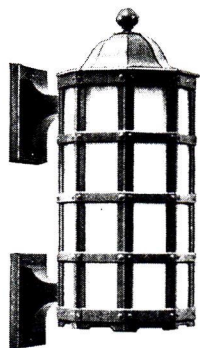
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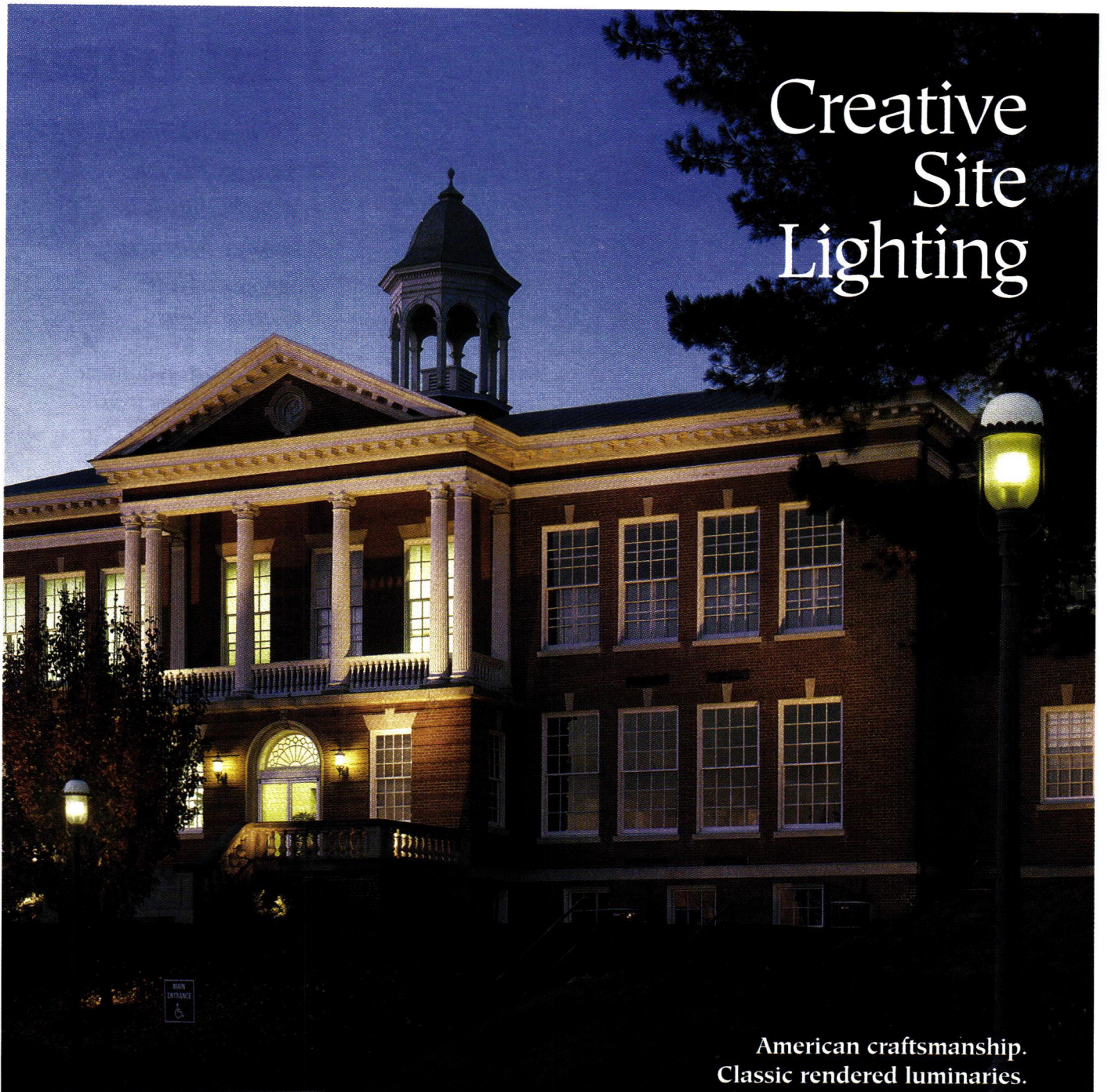
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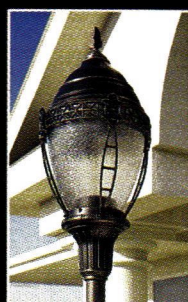
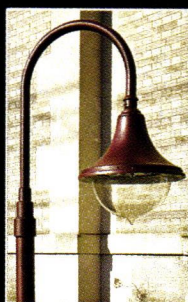
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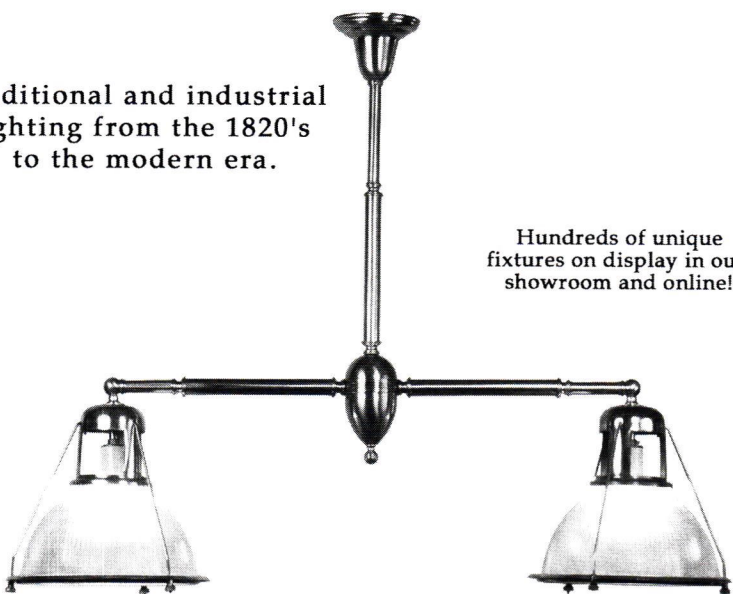
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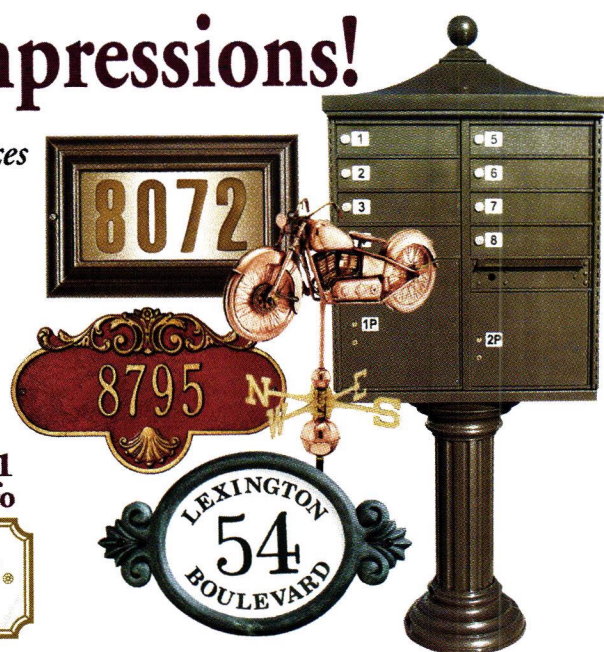
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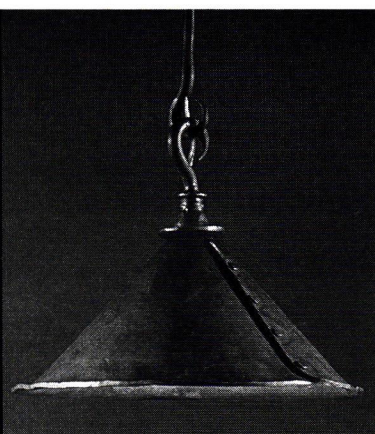
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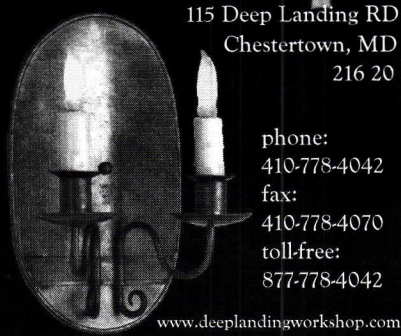
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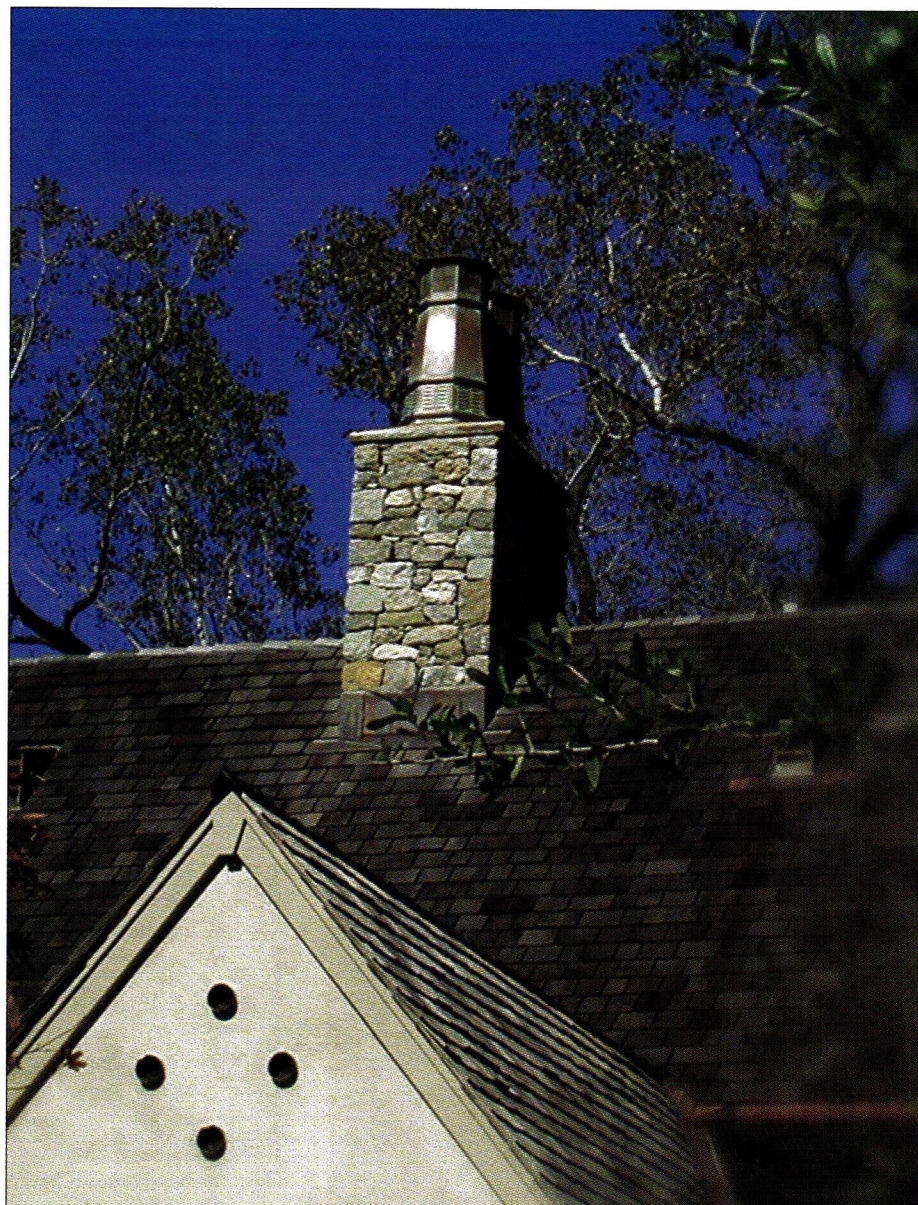
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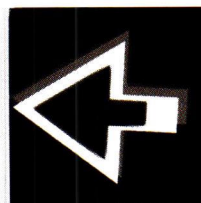
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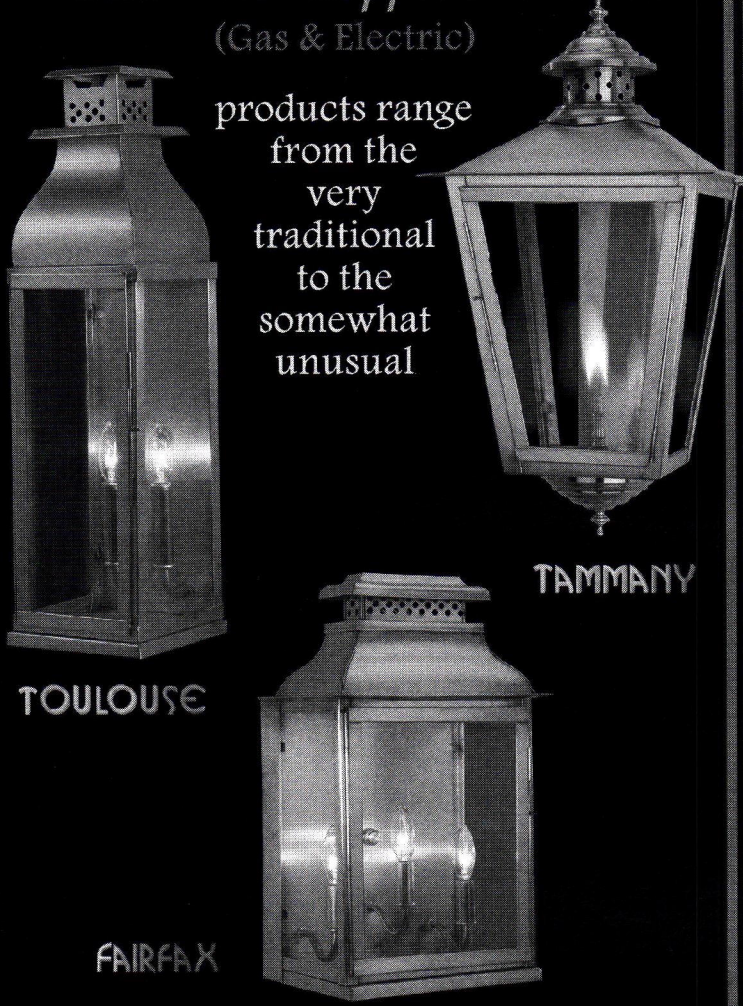
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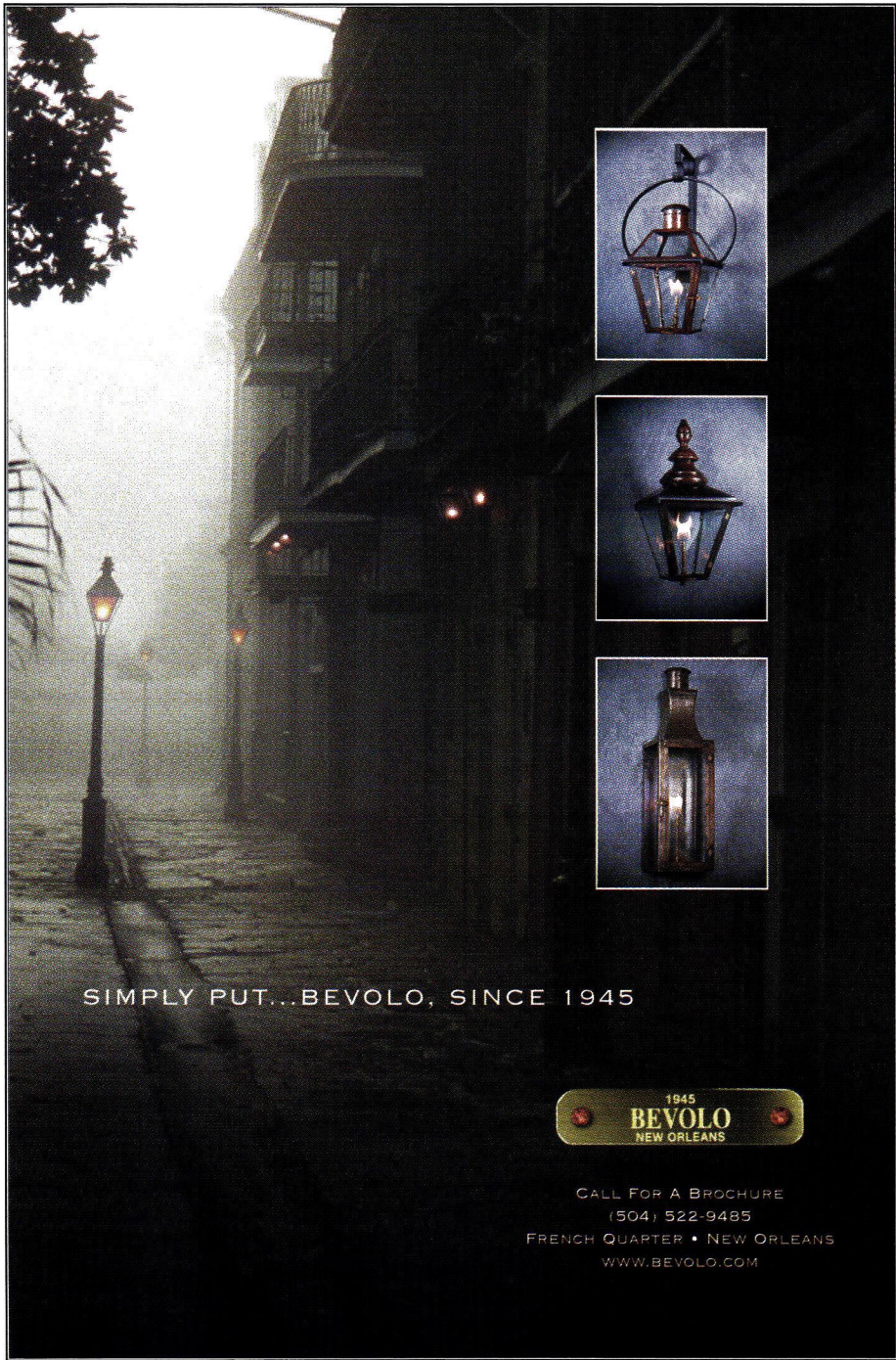
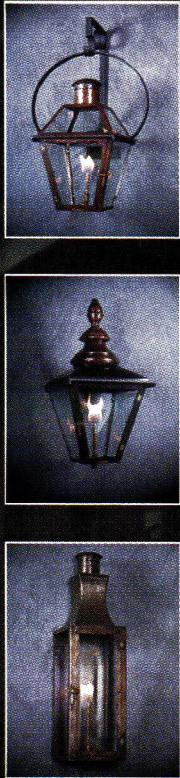


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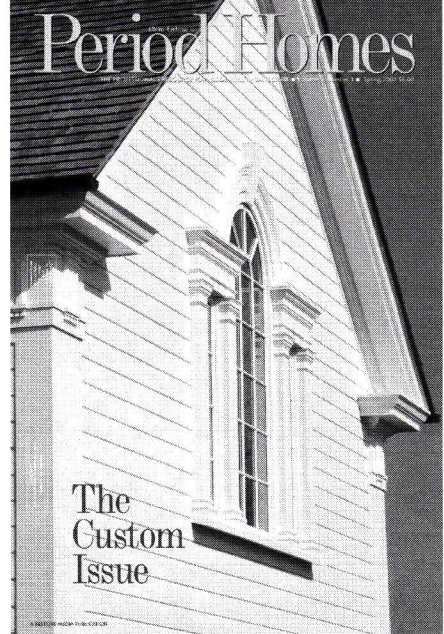
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# Coastal Colonials

## *Colonial Revival Maine*

by Kevin D. Murphy

Princeton Architectural Press, New York, NY; 2004

192 pp.; hardcover; 60 color and 110 b&w photographs; \$39.95

ISBN 1-56898-449-9

*Reviewed by Will Holloway*

"The synergism between Shingle- and Colonial Revival-style architecture and Maine's landscape was arguably unique," writes Kevin D. Murphy in *Colonial Revival Maine*. "The state's coast is thousands of miles long, extended by many coves and bays and varied by sandy beaches, estuaries, and jagged rock outcroppings. In the hands of talented designers, Colonial Revival cottages fit into this special setting through their organic and picturesque qualities, which echoed the forms and textures and colors of the land itself."

Such is the reverent tone of Murphy's chronicle of Colonial Revival architecture in northern New England at the tail end of the 19th century, and the style's continued preponderance there today. Throughout the book's 192 pages, the author, an associate professor of art history at the Graduate Center of the City University of New York and Brooklyn College, shares his perceptive analysis in examining the Boston-based architects and draftsmen whose appreciation of Classically inspired historic American architecture fueled the Colonial Revival movement. Augmented by 60 color and 110 black-and-white photographs, *Colonial Revival Maine* – which includes contributions from Kim Lovejoy, Rosalind Magnuson, Roger G. Reed and Earle G. Shettleworth, Jr. – is divided into five sections: "The Colonial Revival and Maine, an Introduction"; "Picturesque and Refined: The Colonial Revival in Maine"; "The Senior Designers," featuring profiles of Robert Swain Peabody, Francis W. Chandler and William Ralph Emerson; "The Draftsmen," including William E. Barry, John Calvin Stevens, Henry Paston Clark, Arthur Little, Mary Sowles Perkins, Elizabeth Bishop Perkins and William H. Dabney; and "The Continuing Tradition of the Colonial Revival in Maine," with profiles of Frederick A. Tompson and Joseph Dane.

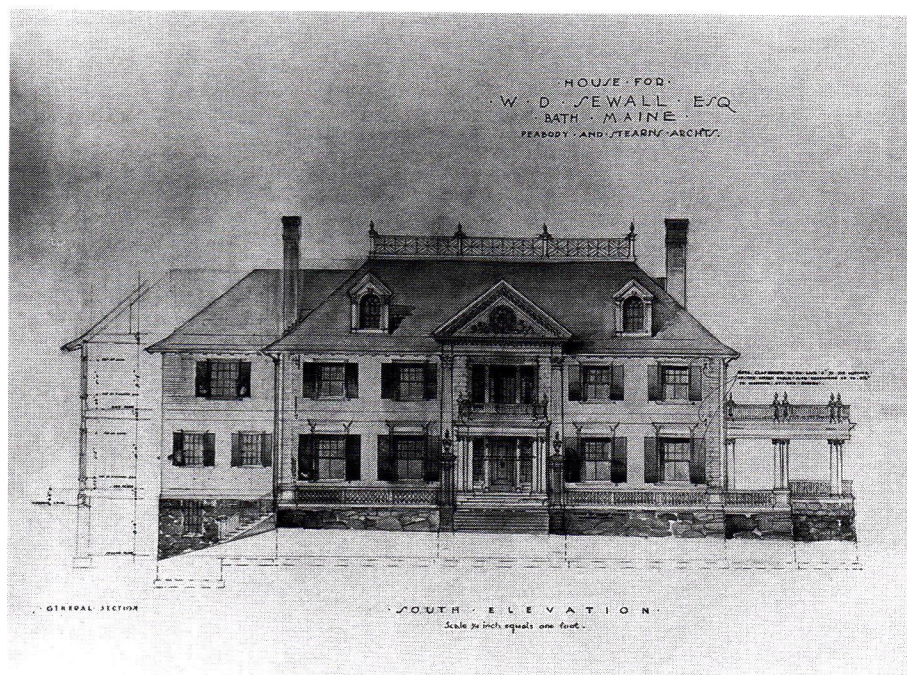
In presenting these architects, Murphy makes it abundantly clear that the Colonial Revival movement was not the result of any one individual in particular; rather, it was the product of an atmosphere of collaboration among a group affiliated by their passion for traditional form. "This book charts the emergence of a loose association of architects of a Neoclassical revival through their publications and built works," he writes. "It tells the story of a movement, comparable to many others of its time, that advocated a return to past ways of designing and making things rooted in a disgust with the results of contemporary production methods."

This loose association of architects, notably Peabody, Chandler, Emerson, Barry and Stevens, was largely responsible for perpetuating the Colonial Revival movement; accordingly, a good portion of the book is allotted to their contributions. Indeed, the unique character of many of Maine's small towns is to some degree attributable to the designs of these five men.

Peabody's designs include York Hall (1896-98) in Bath and the Bangor Public Library (1911-14), which embody his vision of incorporating Neoclassical architecture into his designs. "While Peabody's method as an architect grew from his experience in Paris, it was his travels through England that inspired him to promote the revival of early American architecture," writes Murphy. "Here he saw 19th-century buildings whose design was inspired by 18th-century (and earlier) architecture... Just as their British contemporaries had revived the forms associated with pre-modern buildings in Great Britain, Americans could similarly learn from surviving Colonial- and Federal-period buildings on this side of the Atlantic."

Chandler designed several buildings on the island of North Haven for summer residents, including "The Paralyso" (1884-85), which served as a "kind of clubhouse for the Boston men," and "The Palace" (1887) which he built for himself as a summer cottage. Emerson's designs include the renovation of the Captain Nathaniel Lord House (1898) in Kennebunkport. The Colonel Frederick H. Harris Cottage (1893) in Kennebunk Beach, The Robertson House (1891) and the Thornton Academy Library (1902) and Headmaster's House (1906) in Saco were Barry designs. Stevens' designs include several summer cottages in Cape Arundel (1887-1910) and the York Institute (1926) in Saco.

Yet this book is not merely a presentation of these men and their works. The most interesting aspect of Colonial Revival Maine may be the author's disclosure of the lesser-known reasons for the link between



Built for William D. Sewell, who was a member of an important shipbuilding family, York Hall, in the seacoast town of Bath, typifies Robert Swain Peabody's adherence to the Neoclassical architectural form.

William E. Barry's Robertson House (1891) in Kennebunkport was designed to fit in with surrounding early American buildings; the two stories are differentiated by the use of clapboard below and shingles above.



Colonial Revival architecture and Maine. As Murphy explains, the emergence of Colonial Revival architecture in small coastal towns like York, Kennebunk, Bath and Sorrento can't simply be explained as the result of a sudden interest in the Colonial era or its architecture; the style thrived then and there because of a unique set of circumstances intrinsic to the time and place.

The success of Colonial Revival architecture in Maine is at least partially due to the state's fickle economic climate. Yet contrary to conventional wisdom, it was an economic recession, not a boom, which facilitated the preservation of the historic buildings that provided inspiration for the designs of Peabody, Chandler and Emerson, among others.

"The reason that rural northern New England preserved what had been lost elsewhere were not obscure. The Embargo Act of 1807 and the War of 1812 brought an end to what had been a recent and relatively short-lived mercantile boom," writes Murphy. "The decline after mid-century in the building of wooden sailing vessels and the obsolescence of smaller ports as ships increased in size brought economic stagnation or worse. The silver lining of economic depression was architectural preservation; many Maine towns were spared the desecration of their surviving Colonial and early-19th-century buildings by the sheer lack of financial means to alter or build them anew."

This preservation of Colonial-era architecture, combined with the new construction associated with the growth of Maine's summer communities because of improvements in transportation and the interest in Neoclassical design on the part of the Boston-based designers and draftsmen, resulted in a movement disproportionate to the state's modest population.

Today, the coast of Maine is dotted with homes and public buildings that can trace their beginnings back to a time when a handful of designers were strongly influenced by the Neoclassical designs of the Colonial era. As Earle Shettleworth, Jr., writes in the preface, "Indeed the Colonial Revival has been a powerful force in shaping American taste down to the present day, and Colonial Revival architecture has been a defining element of Maine's seacoast." *Colonial Revival Maine*, through Murphy's insightful analysis, demonstrates just that. ■



# Magazines, Conferences, Trade



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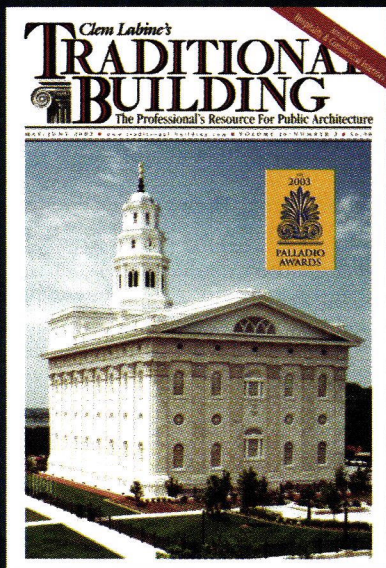
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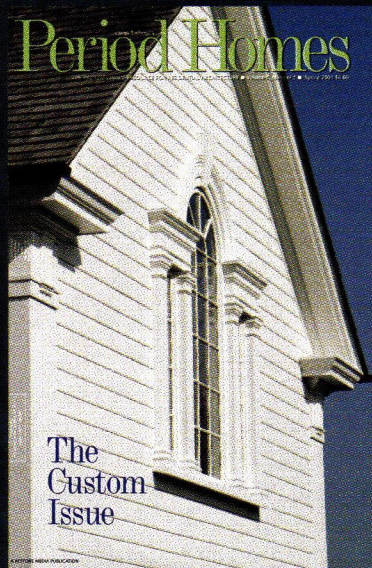
These buildings, the professionals and enthusiasts who design, build, renovate or restore them, and the products that go into them are the subject of Restore Media's magazine, conference, trade show, website and directory content.

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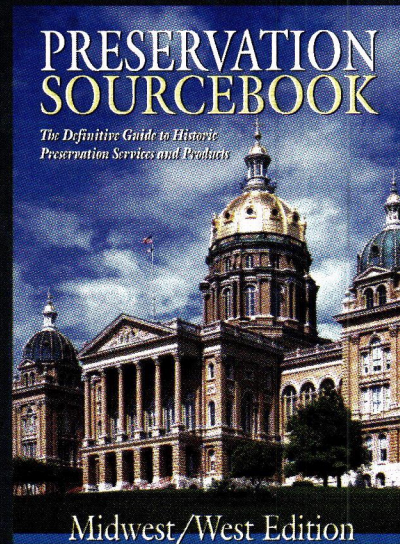
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# Shows, Websites, Directories

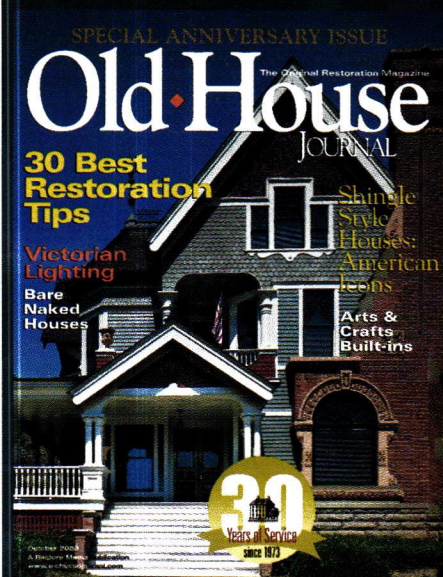


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## Where the Marketplace Meets

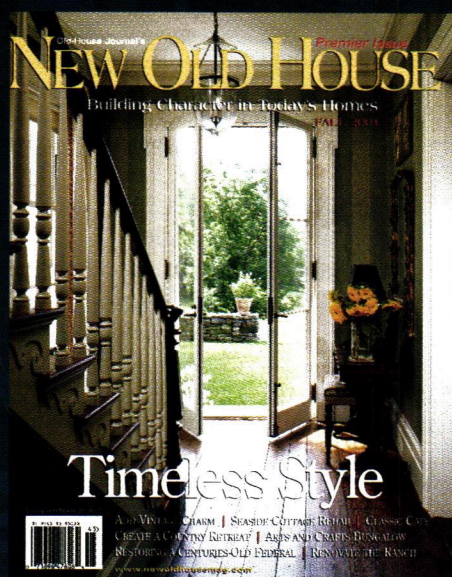
The Traditional Building Exhibition and Conference is the only national event for professionals who restore, renovate or preserve historic buildings or build new ones in a traditional style. Attendees include commercial, institutional and residential architects, contractors, planners, developers, building owners, facilities managers, interior designers, landscape architects, renovators, trades people, artisans and enthusiasts. The Traditional Building Exhibition and Conference takes place twice a year, spring and fall. In spring, the show presents 85 seminars, workshops and special events as well as 300 exhibits to 6000 attendees from around the world. In the fall, a regional event, the trade show and education program attracts 3500.

Continuing Education Credits are offered from affiliated associations including AIA, ASID and APPA. Conference curriculum includes technical training, design, planning, installation, materials and management.



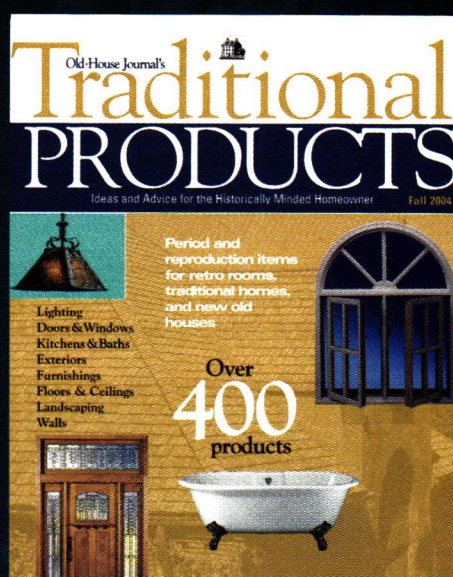
[www.oldhousejournal.com](http://www.oldhousejournal.com)

Old-House Journal is a bi-monthly special interest title for old-house owners and enthusiasts, as well as for professionals who restore and renovate older homes. OHJ, which has a total circulation of 110,000, is the only consumer magazine in the field that's strictly about owning, renovating, restoring, decorating, and maintaining homes built before 1960. OHJ was launched in 1973, which makes it the oldest publication in its category.



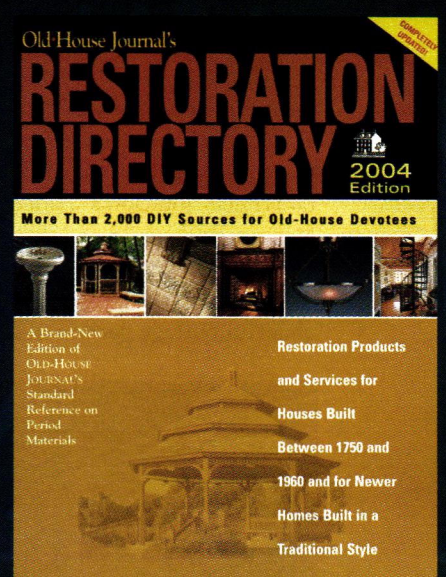
[www.newoldhousemag.com](http://www.newoldhousemag.com)

New Old House, the latest launch from Old-House Journal, covers the ever-widening world of new homes built to replicate the look and feel of classic American housing styles, including Arts & Crafts (bungalows), Foursquares, Shingle-style houses, and Victorians of all stripes. With newsstand distribution of 100,000, New Old House is loaded with eye-popping photography; it is a stunning addition to Restore Media's stable of publications.



[www.oldhousejournal.com](http://www.oldhousejournal.com)

Old-House Journal's Traditional Products is a comprehensive introduction to the subject, including everything from historically appropriate building materials to period pieces to modern substitutes. With newsstand distribution of 40,000, Traditional Products is loaded with inside tips and hundreds of product leads from the editors of Old-House Journal magazine. Traditional Products is a one-of-a-kind annual guide for restoration-minded consumers intent on remaking their old houses into living-like-new homes.



[www.oldhousejournal.com](http://www.oldhousejournal.com)

The annual Restoration Directory has a newsstand distribution of 40,000. It is the most authoritative and comprehensive guide to suppliers of products and services for old homes and old-house style. The Restoration Directory contains more than 500 categories of building products and over 2,000 companies that make everything from stained glass and antique bath fixtures to hardwood floors and heating systems.



# The Perfect Garden

## *Classic Garden Plans*

by David Stuart

Timber Press, Portland, OR; 2004

160 pp.; hardcover; more than 160 color photographs;  
\$29.95

ISBN 0-88192-64-4

*Reviewed by Nicole V. Gagné*

The near-universal love of gardens has long been tempered by the trepidation of homeowners about how to design and plant. If a home was built 100 or 200 years ago (or built last year in a vintage style), the fears multiply: What kind of garden is most appropriate to the house? When is the right time to plant? How does one work within an area of modest dimensions? These questions are answered, simply and knowledgeably, by David Stuart's excellent new book. *Classic Garden Plans* combines the tastiest qualities of the coffee-table tome – namely, a plethora of exquisite color photos – with the best merits of the how-to manual. “Many of the originals are vast schemes – dreams really – but all are dreams that are scaleable,” Stuart explains in his introduction, “with elements that can be used to make lovely gardens in very much smaller spaces, and with plantings that, wanting only nurture, can give abundant pleasure freely to prince or pauper, and anyone in between.”

As one might expect from an author based in Scotland, British garden plans are plentiful, numbering seven of the 16 case histories examined. What an array of approaches to the garden that one country represents! William Robinson's landscaping of his Elizabethan house, Gravetye Manor, provides Stuart with a classic example of the copse garden, rich with trees and punctuated by colorful flowers, to re-create the effect of natural growth. Robinson's associate, the famed Gertrude Jekyll, is represented by her painterly Edwardian color border for her home Munstead Wood. Geometric and stylized topiaries are examined in the form of Lawrence Johnson's Hidcote Manor. The orchard designed by Dame Miriam Rothschild at Ashton Wold offers a unique tribute to the beauties of the apple tree in its many varieties. The widely admired white garden of Vita Sackville-West at Sissinghurst Castle is also included, as are the cheerful cottage garden of Margery Fish at East Lambrook Manor and the



The late-19th-century English garden theorist William Robinson designed his copse garden to emulate the intermingling of plants seen in the wild, which included letting the plants take over portions of the façade of his Elizabethan house, Gravetye Manor. In this photo, red valerian delightfully blooms alongside lavender, sage and irises.

potager of Rosemary Verey at Barnsley House, in which flowers and vegetables happily commingle.

Four other European approaches are represented, two from France and two from the Netherlands. The dazzling water garden of artist Claude Monet at Giverny is discussed, as is the spectacular “Roseraie de l’Hay” of Jules Gravereaux, in which endless variations of roses are celebrated. A Baroque parterre garden designed by Daniel Marot for the Het Loo Palace of William of Orange relies upon rigorous and elaborate planting patterns. The other Dutch garden dates 300 years later: “Sunset Prairie,” designed by Piet Oudolf for his garden at Hummelo, in which grasses and sedges predominate in a natural setting.

American designs are also included: The plantation estates of the Old South live again in the magnolia- and azalea-strewn Afton Villa, and Frank Lloyd Wright's Southwestern desert garden, designed for his textile-block house La Miniatura in California, combines cacti with bulbs, shrubs and trees (almost all indigenous to the United States). Where Stuart outdistances most of his competitors who write about garden design, however, is in his inclusion of Asian gardens. The early-17th-century Meditation Garden designed by Kobori Enshu for the Nanzenji Zen Buddhist temple is based on the arrangement of rocks and gravel, with trees and shrubs providing punctuation and definition. In the 15th-century Scholar's Garden of China, a pond and a viewing pavilion are as essential as the abundant herbs, shrubs and trees. India is also represented, with the 17th-century Moonlight Garden of the Amber Palace at Jaipur, which softens the rigor of its planting patterns by emphasizing jasmines, lotuses, lilies and other plantings “best appreciated by starlight and candlelight,” according to Stuart.

For all of these magnificent garden designs, Stuart offers more than just mouth-watering photos and an intelligent historical overview; each chapter includes instructions on how to build, plant and maintain such a garden, as well as a shopping list of the plants required. Most of the plantings Stuart describes are admittedly best suited to the northern United States, England and Europe; but Stuart provides plenty of tips for adapting them to differing climates, as well as intelligent advice on how to adapt a plan to the smaller proportions of most homeowners' properties. Above all, Stuart presents his boundless gardening expertise with a persuasive and energizing joy that can motivate even the most botanophobic homeowner to start digging and planting. The world can only be improved by the proliferation of beautiful gardens. ■



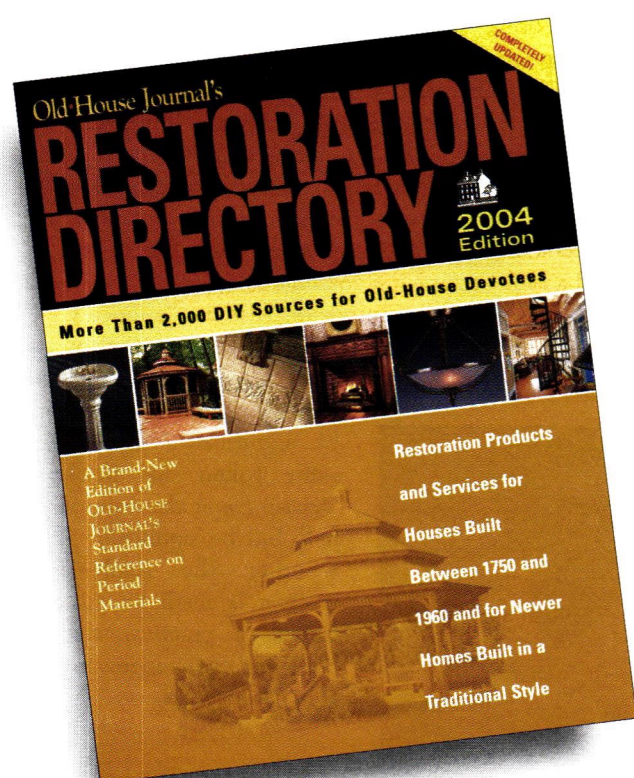
Margery Fish's cottage garden, created for East Lambrook Manor in Somerset, employs informal “crazy paving” paths of fieldstone and flagstone to heighten the visual impact of the glorious flora: here, roses, hydrangeas and other herbaceous plantings, with clematis amidst the lush vegetation.



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# Fence Me In

## *Wooden Fences*

by George Nash

Taunton Press, Newton, CT; 1999

240 pp.; softbound; more than 220 color

photographs & more than 40 b&w drawings; \$22.95

ISBN 1-56158-292-1

Reviewed by Nicole V. Gagné

If it is indeed true that good fences make good neighbors, then Taunton Press has published a book that will guarantee readers the best neighbors imaginable: *Wooden Fences*, written by George Nash and illustrated by photographer James P. Blair, provides all the essential information on this subject. It offers a thorough overview of the fence's history in America – with a bevy of beautiful photographs of different fence designs – but is also a reliable instructional manual on how to design, build and maintain a wooden fence.

Nash's opening chapter, "The Evolution of the American Fence," starts at the beginning, with the fortress-like palisade fences of the mid-17th century. These crude barriers of sharpened logs driven into the ground and spaced closely together were built for protection against Native American attack; shorter versions would use a sapling or split rail nailed, pegged or tied horizontally to the top ends of the split stakes, or pales. The pale fence soon evolved into the more peaceable picket fence, but before then other innovations were developed. The worm fence, which overlapped the ends of its rails or poles, did not require the use of fence posts. With the proliferation of sawmills in the late-17th century, board fences became common – especially as they required much less wood than worm fences – and by the late-18th century wooden fences, inevitably painted white, were ubiquitous, setting off houses small and large from the street. The development of suburbs in the 19th century saw a similar appetite for property-defining fences outside of the cities.

Nash follows with a survey of wooden-fence types, which examines the structural and functional distinctions between boundary, security, privacy, screening and ornamental fences. From there he provides a discussion of design factors, concentrating on questions of aesthetics and style, proportion and scale and design constraints. Useful sidebars in this chapter include a look at the reliance on the Golden Section (the ratio 1:1.618) in fence construction, and advice on how to incorporate a pre-existing tree into a wooden fence. In his chapter on fence materials, Nash examines hardwoods, softwoods and pressure-treated wood, along with the various fasteners and finishes available. He also offers expert advice on working with treated wood, decoding treated-wood and lumber-grade stamps, selecting lumber grades and estimating materials. There's even a recipe for whitewash!



An American classic, the white picket fence provides more than simply a boundary demarcation between the front yard and the street; today it has come to epitomize the satisfaction and security of being a homeowner.

Nash's chapter "Planning & Layout" is a first-rate guide to developing a site plan, establishing a fence line and laying out the posts, and his "Building a Fence" chapter explains exactly that, every step of the way: digging postholes (by hand or with an auger), anchoring the posts (with concrete or tamped-earth footings), setting the posts (for picket or sectional fences) and installing the infill. This chapter includes helpful tips on designing and making pickets and other fence-building details, such as stringer-to-post connections, post caps and gravel boards. Gates get their own chapter, in which Nash demystifies the physics of design so readers don't suffer the anguish of a sagging gate. After discussing gateposts and gate hardware, Nash outlines the best method for building a gate, which he breaks down into 10 approachable steps. It's one of the most lucid and useful how-to passages in his book, and takes the reader from measuring the width of the gate opening to installing the final latch.

Nash wisely includes "Maintenance & Repair," in which he covers the routine maintenance challenges (checking the posts, stringers, infill, gates and finish) as well as the trickier job of repairing posts that have become unsteady, split or rotted, and replacing individual posts altogether. Frame and panel repairs are also covered here, with instructions on how to true up a fence and repair rotted stringers and fence boards, along with a discussion of gate repairs and a look at applying coatings to fences.

In the introduction to his book, Nash reminds his readers, "a fence is as symbolic as it is functional; ... whether the message is 'keep out' or 'do come in,' whether it's 'move along' or 'tarry a while,' a fence, by its very

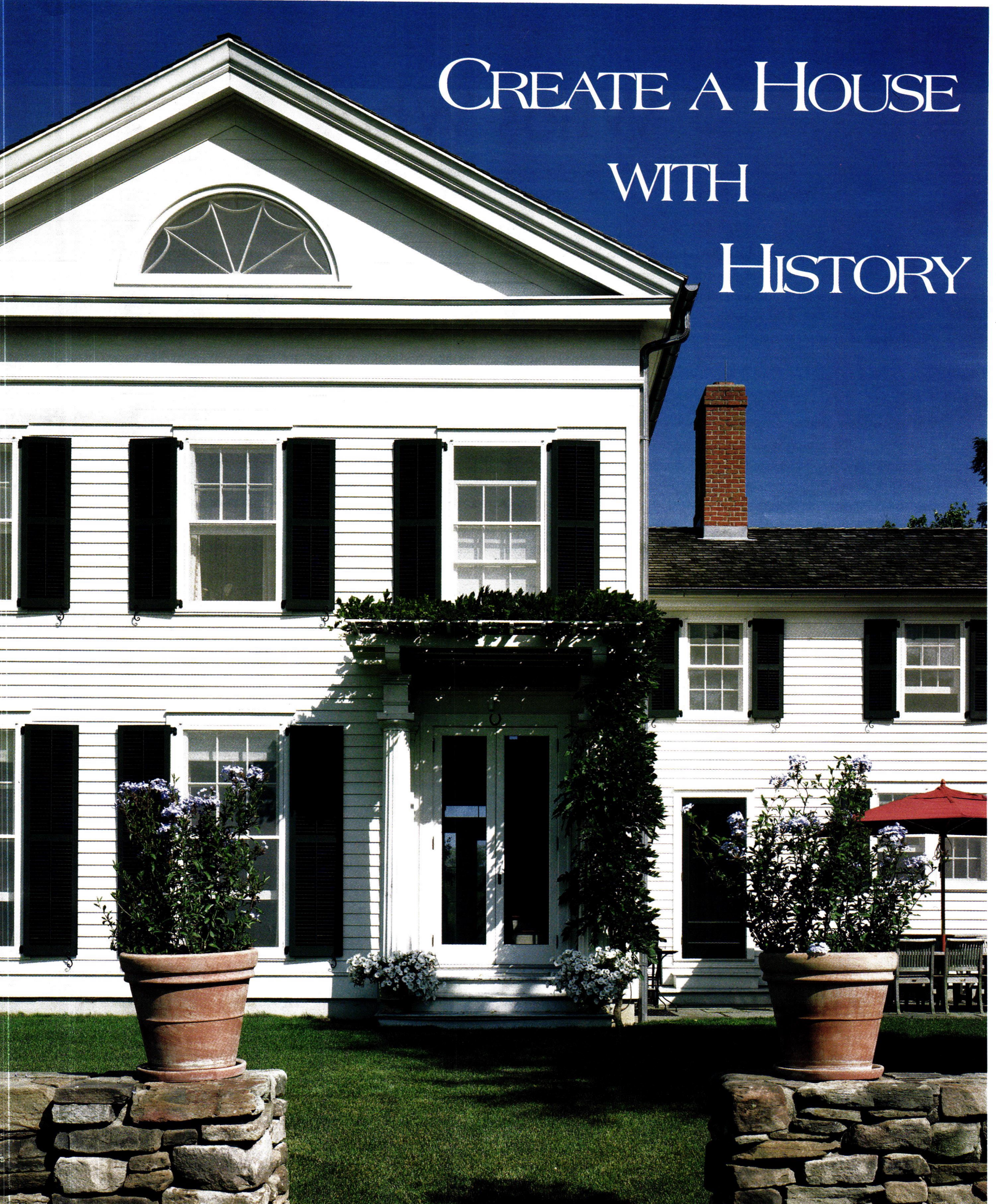
nature, cannot help but be significant." By the same token, his book *Wooden Fences* also cannot help but be significant – whether the reader's interest is aesthetic, historical or practical, this book will prove an invaluable resource. ■



Fitting a fence to a sloping terrain is one of the trickier challenges discussed in *Wooden Fences*. Here, the visual problem of a sloping fence has been countered by topping the bays with convex (arch) or concave (drape) arcs, rather than by relying on level steps.



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# Who's Who?

Charrettes are an essential tool for designing responsible and responsive urban places, so who's who in a collaborative design process? *By Rob Robinson, principal, Urban Design Associates*

It seems counterintuitive for architects to design collaboratively. We have been taught that design is a highly personal vision, a creative enterprise that takes into account the many facets of program, environment, codes and client requirements, but in the end it is up to the individual to transform these aspects into a unique vision and representation of the built environment. We produce collaboratively, but we design individually.

Architects that move from designing single buildings into the arena of urban design find themselves immersed in a fundamentally different context. Collaboration is the essential ingredient when working with communities, developers and cities to develop plans and visions for new places, new neighborhoods and new precincts. Residents, business owners, tenants, public officials, developers, local builders, architects and community groups all have a stake in potential changes and proposals. A client, in this context, has many voices that must be heard in order to move forward.

The process of engaging often diverse and, in many ways, awkward collections of opinions, viewpoints, demands, requirements, perceptions and self-interests is in itself an important design consideration. Designing the process is as important as the design itself. The proliferation of "design charrettes" in recent years follows a pattern employed by many firms to present designs that are worked out on-site or in the community where the proposed development is occurring. While design charrettes have been around for a long time, the wider acceptance of the technique has come about through the publicity generated by a handful of high-profile design firms working with private developers to gain approvals for projects that "break all the rules." Seemingly simple or common sense approaches to urban design based on inherited or traditional patterns of mixed land uses, building setbacks, street widths, etc., turned out to be completely unattainable when the designers and development teams followed a conventional approach where designs were presented for approval without a broader process to get input, test alternatives and understand issues and opportunities. The design charrette became a format for getting a broader group involved and introducing new rules based on design character and intent. There is now even an organization dedicated to helping communities and development groups conduct charrettes. People like to be involved and they want to influence the way their neighborhoods or towns evolve. Charrettes offer an opportunity to engage designers and clients in the process in a more direct way.

Charrettes are great vehicles for testing ideas. Organized and conducted properly, they create forums where many different viewpoints can respond to ideas about what the character of community should be. In our own firm, we developed a public approach to design as the foundation for how we work from the beginning in 1964. We find that designing in the "big tent" arena, where it is important to hear, see and respond to local constituents, requires a rigorous process that is inclusive throughout each step, not just the charrette event. This is equally effective for public- and private-sector clients, though it is scary for many private developers who instinctually tend to keep things guarded until the last moment. The key is to design a creative and responsive process that includes a broad cross section of the community interested in, and affected by, the proposed design, and that creates a series of incremental steps designed to build a thorough understanding of the context, issues, opportunities, visions for the future, alternatives, public and private investment, character and quality. To participate effectively, people need to have a chance to

respond to ideas and hear one another's opinions and perceptions as the design evolves. It is important to realize that the design does evolve. An often fatal flaw for many efforts is the insistence on "a perfect plan." These efforts often die because of obstacles that can't or won't be negotiated so the perfect plan can be built. The art of compromise and ability to develop alternative ways to deal with obstacles or important influences is critical to a successful public process.

Many neighborhoods or clients have been left holding the bag with a plan that was "sold" rather than a plan or strategy that evolved with the requisite support and understanding. So often, a community plan is prepared without a full resolution of outstanding issues or a way to respond to the dynamic context that influences implementation. Collaborative processes are inherently messy. It is difficult to balance opinions, find common ground and move through the labyrinth of issues, regulations, economic realities, politics and self-interest, not to mention past conflicts and perceptions. A plan by committee is also a difficult task and not necessarily the best plan. The art of such a process is to listen well, make opportunistic connections and associations that arise out of the open and diverse forum and develop designs that reflect an understanding of the physical and political context while producing highly desirable places. To design in a collaborative process, it is imperative to reach a broad constituency and organize the process so that individuals and specific interest groups can have a chance to discuss their perceptions, issues and vision for the future before designs are produced or assumptions are made. It is often very difficult to get this level of dialog with people in the larger public meeting formats.

We find that planners, architects and urban designers need a well developed tool kit to communicate effectively with communities. Hardly anyone understands a master-plan drawing, for example (including the design team). You have to draw what the place will be

**The key is to design a creative and responsive process that includes a broad cross-section of the community interested in, and affected by, the proposed design.**

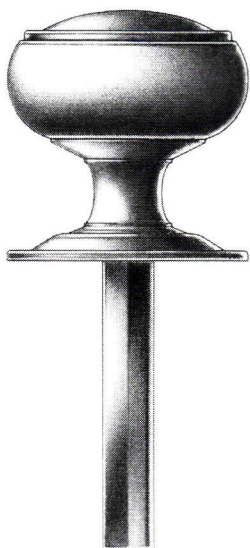
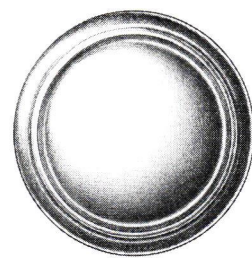
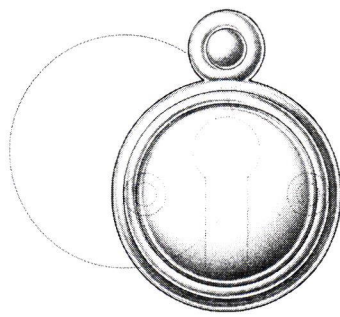
like from the perspective of the person standing on the new street, sitting in the park or walking up to a new building beside a building they know. It is as much about character and quality as it is about the organization. Design can be the common language if the tools are appropriate. Drawing in three dimensions is a universal way to communicate and test ideas about the proposal — people can tell you directly if the strategy feels right or not. Drawing also helps build a conversation about what a place should be. The drawings can't represent finished plans and ideas within a true community process: they must evolve and respond to valid critique and alternatives. In this way, the process is understood as a dialog that creates trust.

So who's who? Is the planner/designer the visionary? Or is the community the arbiter of design? Can anything coherent or effective come out of a process based on building consensus? Working with communities to plan and guide new development requires skill, passion, responsiveness, innovation and creativity to produce great neighborhoods that enhance the quality of life. ■

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*If you have an idea that you think would make a good topic for The Forum, e-mail Editor in Chief Michael Carey at [mcarey@restoremedia.com](mailto:mcarey@restoremedia.com). He'll let you know how the idea might be developed for a future issue.*





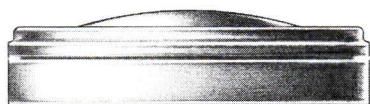
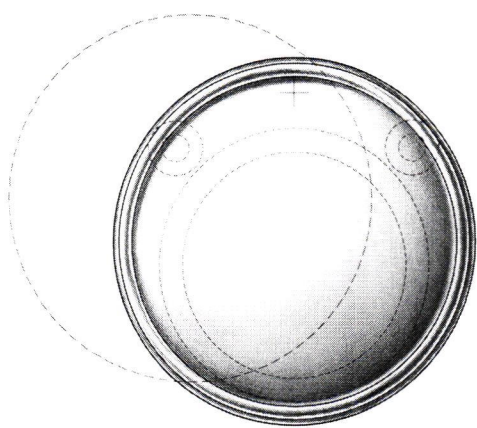
*Emergency Trim Ring  
with Swinging Cover*



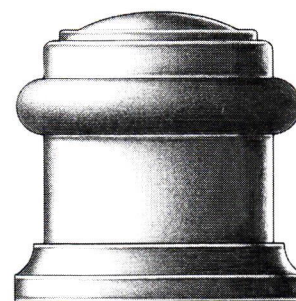
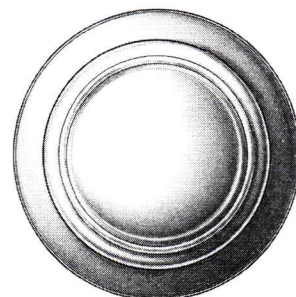
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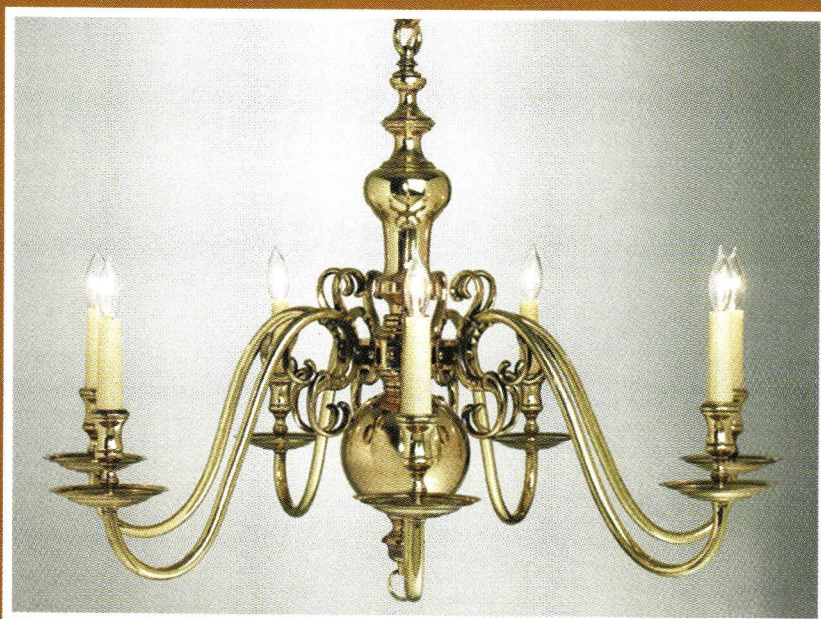
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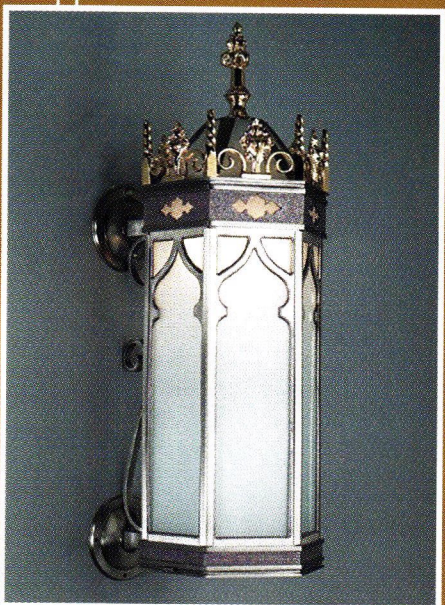
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